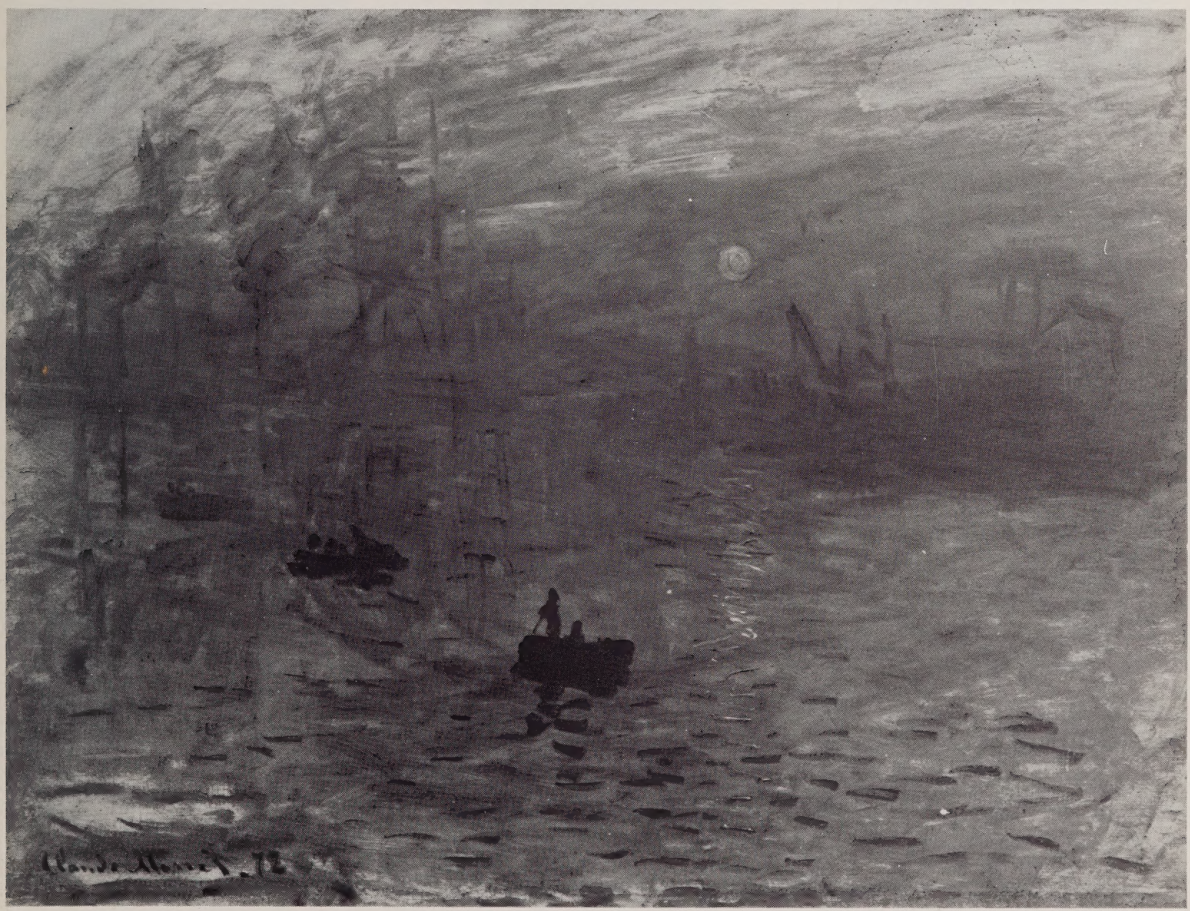
IFAR reports

Volume 11, Number 12
December 1990

Formerly the Stolen Art Alert and Art Research News

Soviet Returns Drawings to Bremen · Four Gallery Thefts
IFAR's Top Ten Thefts and Recoveries · Dealers as Buyers in NY
Court Gives Mosaics Back to Cyprus



Recovered: the Musée Marmottan's prize, Monet's Impression: soleil levant.

10 Important Thefts Reported in 1990

IFARreports
incorporating *Stolen Art Alert*

Volume 11, Number 12
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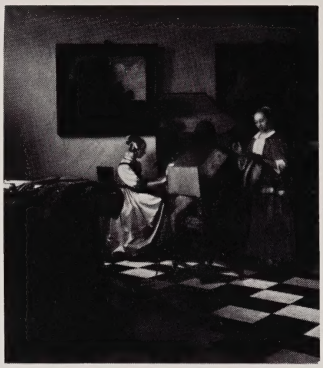
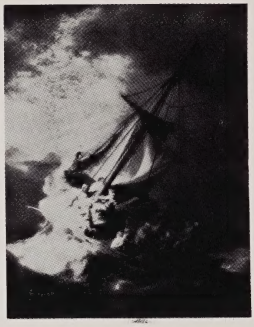
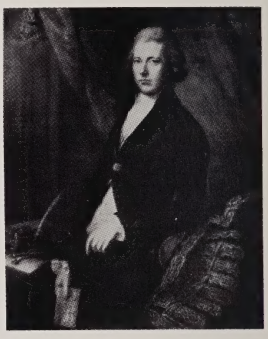




VERMEER, Jan (Dutch, 1632-75). The Concert. *Oil on canvas. 72.5 x 64.7 cm.* (IFARreports, *Apr. '90, no. 347, *90.220.1).*

REMBRANDT, HARMENSZ van Rijn (Dutch, 1606-69). The Storm on the Sea of Galilee, *1633. Oil on canvas. 161.7 x 129.8 cm.* (IFARreports, *Apr. '90, no. 345, *90.220.3).*

Two of the masterpieces purloined in the "Theft of the Century". On the night after St. Patrick's Day, two armed men, disguised as policemen, gained entry to the Isabella Stewart Gardner Museum in Boston, bound and gagged the two guards, disabled the security system and made off with eleven paintings and a Shang bronze beaker. By morning, the most valuable theft of old masters in history (estimates range from $100-$200 million) was front page news around the globe, throwing a spotlight on a loss comparable to the 1911 theft of the *Mona Lisa*. Though apparently accomplished thieves, the culprits' lack of knowledge about art was demonstrated by their cutting two of the paintings (including the Rembrandt) from their stretchers. Massive efforts by a variety of law enforcement officials have as yet failed to bring the cherished works to light, and those familiar with one of America's most beloved museums continue to grieve for the loss.

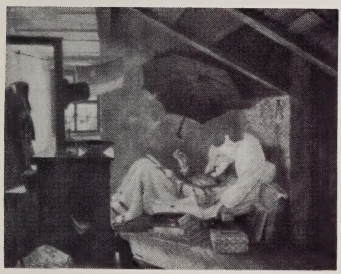


GAINSBOROUGH, Thomas (English, 1727-88). Portrait of William Pitt the Younger. *Oil on canvas. 127.0 x 101.6 cm.* (IFARreports, *Dec. '90, no. 1615, *90.630.1).*

It was a bad autumn for British Prime Ministers; added to Mrs. Thatcher's forced resignation was the theft of this portrait of one of the eighteenth century's most distinguished politicans. Two Gainsboroughs and a Reynolds which graced the halls of Lincoln's Inn, that venerable institution of the British Bar, were removed from their frames by thieves who knocked out the porter, then tied him up for good measure. Although Mrs. Thatcher's chair has been filled, Mr. Pitt's frame remains empty.

DEGAS, Hilaire Germain Edgar (French, 1834-1917). Mlle. Dubourg. *Drawing. 35.5 x 29.8 cm.* (IFARreports, *May '90, no. 548, *90.261).*

Nearly a century after Degas made this drawing as a sketch for a portrait, it made its way into a private collection in France. At some point in the last five years, it disappeared from the collector's home and remains missing, and the French police recently have redoubled their efforts to find it.



SPITZWEG, Carl (German, 1808-85). The Poor Poet. *Oil on canvas. 36.6 x 44.7 cm.* (IFARreports, *Feb./Mar. '90, no. 225, *90.160.1).*

Whether the thief was a starving student inspired by the subject matter, or merely a light-fingered "connoisseur" with an eye for saleable pieces, the result of his work is clear. A Berlin museum is minus two Spitzwegs, including this eccentric Biedermeier scene.

O'KEEFFE, Georgia (American, 1887-1986). East River from the Shelton, *1926. Oil on canvas. 30.5 x 81.3 cm.* (IFARreports, *Oct. '90, no. 1303, *90.483). Missing, presumed stolen.*

The majority of museum thefts are not from public galleries but from reserve collections. Georgia O'Keeffe's evocative view of Manhattan and the Queens shore from her hotel is a sad example of this disturbing phenomenon. Lent by the Art Institute of Chicago for an exhibition in 1966, it was marked as returned to storage, then found missing in 1970 when another museum asked to borrow it. Twenty years after the original discovery of its disappearance, the painting's whereabouts remain unknown.

Head of a Bearded Man. *Greek, 5th century B.C. Terracotta. Ht. 11.3 cm.* (IFARreports, *Jun. '90, no. 699, *90.324.51).*

A brazen raid in the pre-dawn hours of Holy Thursday devastated the Archaeological Museum of Ancient Corinth and the world of scholarly archaeology. 271 excavated objects, including this handsome Archaic style head, were taken in a theft that left the museum's exhibition hall empty, its guard badly beaten, and the ancient city bereft of what the site's director called the "most illustrative examples of its history." The heist marked the tragic culmination of an increasing number of antiquities thefts in Greece. Extensive efforts by the police in Greece and beyond have yet to discover any of the missing objects from Corinth.

DEGAS, Hilaire Germain Edgar (French, 1834-1917). Danseuse au Repos, les mains sur les hanches, la jambe gauche en avant, *1882-95. Bronze. Ht. 37.8 cm.* (IFARreports, *Dec. '90, no. 1717, *90.650).*

A few seconds alone was all a daring thief required to remove this Degas bronze from its rightful place in a well secured New York gallery. Having originally convinced the staff that he was a genuine potential buyer, the thief maneuvered himself into the necessary solitude and was out the door before the figure's absence was noted. The gallery's detailed description helped identify the suspect when he reappeared, this time with a stolen Vuillard under his arm. Police are optimistic about recovering the Degas dancer.

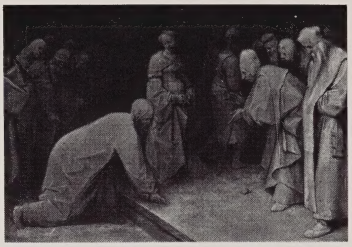
10 Important Recoveries Reported in 1990.

REMBRANDT, HARMENSZ van Rijn (1606-69). Landscape with Three Gabled Huts at the Roadside, *1650. Drypoint etching. 16.1 x 20.2 cm.* (IFARreports, *Jan. '90, no. 84, *90.52.8).*

One of nine very fine Rembrandt etchings and engravings taken from a Vienna museum by a discriminating thief in October 1989. Despite an intensive international search led by Interpol, no recoveries have yet been made.

DAUM FRÈRES, Nancy, French, 19th century. Vase with Violets. *Glass. Ht. 18.0 cm.* (IFARreports, *Oct. '90, no. 1412, *90.525.14).*

Someone is stealing the great *art nouveau* vases of Switzerland. In late September 1989, this lovely Daum vase and eighteen other works by Daum, Gallé, and Tiffany were taken from a private collection in Rolle in the Vaud. A few weeks later, Interpol reported the theft of thirteen similar works from another collector in Lutry, a few miles away.



BRUEGHEL, Pieter the Elder (Flemish, 1525-1569). Christ and the Woman Taken in Adultery, 1565. *Oil on panel. 24.1 x 34.4 cm.* (Stolen Art Alert, *Jan./Feb. '82, no. 20, *82.20).*

A major coup for Scotland Yard's recently revived Art and Antique Squad was the recovery of this Flemish treasure, stolen in 1982 from the Courtauld Institute in London. The Yard's intricate sting operation was assisted by the bravura performance of the Courtauld's director. Arrests included not only the shady "investor" who had been offering the painting around London and three of his associates, but the Bruegel itself and two apparently unrelated bad guys who had been taking care of it.

MONET, Claude (French, 1840-1926). Impression, Soleil Levant. *1872. Oil on canvas. 48 x 63 cm. Signed and dated in l/l.* (IFARreports, *Oct./Nov. '85, no. 1163, *85.585.1).*

The year's most spectacular recovery came in its final weeks, as five years of work by French police was rewarded with the recovery of all nine Impressionist works stolen by armed bandits from Paris' Musée Marmottan in October 1985. Among the paintings recovered was Monet's small, exquisitely atmospheric impression of the harbor at Le Havre whose title helped name the 19th century's most important artistic movement. Although the painting's subject of the "rising sun" and the Japanese fondness for Impressionists originally led investigators to Japan, the nine works were found in an empty apartment in Corsica's Porte Vecchio. Despite extensive inquiries in Corsica, the police have yet to identify the thieves, although they hope to obtain additional information from the alleged fence, recently taken into custody at his normal place of employment – a local restaurant named "Les Beaux Arts."

RENOIR, Pierre Auguste (French, 1841-1919). The Seated Woman. *Oil on canvas.* (IFARreports, *Jul. '90, p.7).*

This small portrait was the most significant of three works stolen in broad daylight from Parisian museums on July 4. The thefts brought about a full reevaluation of security in France; five small museums were shut and security at major ones increased. Cut from its frame in the Louvre, the Renoir was recovered a few weeks later in the apartment of a former drama student to whom the police had traced a stolen clock. Quick detective work and the alleged thief's inability to sell the works resulted in a complete recovery.

HALS, Frans, Copy after (Dutch, 1580-1666). Laughing Boy. *Oil on panel. 33.2 x 31.1 cm.* (Stolen Art Alert, *May/Jun. '82, no. 426, *82.169.2).*

The oft-surmised but rarely proven connection between stolen art and the drug trade seems to have taken concrete form in the theft and recovery of this Dutch portrait. One of four works allegedly stolen from the Detroit Institute of Art in 1982 to serve as collateral in a major cocaine shipment, the paintings came to light eight years later as a result of testimony by a drug dealer evidently unrelated to the theft. Having changed hands on numerous occasions and crossed several state lines, the works were finally returned to the museum's study collection this spring.

MAILLOL, Aristide (French, 1861-1944). Jeune Fille Accroupie, *1900. Bronze. Ht. 17.8 cm.* (IFARreports, *Mar./Apr. '89, no. 253, *89.77.8).*

The demise of the "through-the-roof" gang of burglars who preyed on Madison Avenue galleries with skylights led to the recovery of many of the antiquities, ethnographic objects, and 20th century works stolen in a late night raid on a Manhattan townhouse last spring. Among the works recovered so far is this charming Maillol bronze.

ANGELICO, Fra Beato (Italian, ca. 1400-55). Saints Dominic and John the Baptist. *Tempera on panel. 52.0 x 22.2 cm.* (IFAReports, *Jan. '88, no. 29, *88.22.2).*

Cops know thieves. Thieves do not always know art. NYPD's crack Safe, Loft and Truck Squad immediately recognized the January 1988 break-in that netted this Renaissance panel as the work of a gang whose specialty was breaking through the roofs of Madison Avenue galleries. The thieves, however, were shocked to learn that the nice pictures they had stolen were worth millions. The resulting stalemate lasted two years; the police lacked the necessary information to prosecute, and the works were unsaleable. After the death of one thief, and the jailing of some others, the police were able to recover fourteen of the twenty-eight missing works; they are still on the trail of the remainder.

Gautima Buddha. *Tibetan, 10th century. Bronze.* (Stolen Art Alert, *Jun. '84, no. 962, *78.228.4).*

Six years ago, this important Tibetan Buddha graced the cover of the predecessor to *IFARreports.* Stolen with over 50 other works from a scholar/collector's New York apartment on Christmas Day, 1978, many of the pieces were finally recovered eleven years later at the Los Angeles home of one of the scholar's former students.

REDOUTE, Pierre-Joseph (French, 1759-1840), Les Roses, *three volumes, first edition.* (IFAReports, *Jan. '90. p. 6).*

A rose is a rose, but *Les Roses* by Redouté is an exquisitely illustrated reference work, a masterpiece of botanical art and highly prized by specialists. It did not, however, impress the thieves who hijacked a truck on its way to a New York antiquarian. $400,000 worth of rare books were dumped into a sidewalk trash can a block away from the theft. An anonymous good samaritan returned the books to the dealer.

More Ado About Authenticity in Sales

AUDUBON, John James (American, 1785-1851). Chuck-will's Widow, Camprimulgus Carolinsis. *Print from* Birds of America. (IFARreports, *Aug./Sep. '90, p. 4).*

The new volunteer at the Louisiana State Museum seemed to be an Audubon "expert." Unfortunately, his "expertise" had been acquired by stealing Audubons in a number of other states, and when he left New Orleans, sixty prints vanished with him. A sharp-eyed dealer in Vermont, contacted the FBI, who recovered the print.

Chinese Duplex Watch. *English manufacture, 19th century. Gilt, steel, pearls, and enamel. Diam. 6.3 cm.* (IFARreports, *May '90, no. 584, *90.308.18).*

One of more than sixty watches and clocks stolen from an English country house museum in March. A fax alerted a London antique dealer to the theft, and he was ready when two men offered him seven of the watches. Police intercepted the men as they were preparing to leave the country.

The recent English decision (*Harlingdon and Leinster Enterprises Ltd. v. Christopher Hull Fine Art Ltd.*), discussed here in last month's issue of *IFARreports,* may now be the backdrop for a very recent suit instituted this past summer in the Supreme Court of New York. In that case, *Uptown Gallery Inc. v. Marjorie Weston-Doniger,* the defendant sold to the plaintiff gallery in March 1990 a work described as that of Bernard Buffet for a purchase price of $55,000. Shortly thereafter, the plaintiff alleged that it learned of facts indicating that the work was not a genuine oil painting by Buffet and demanded refund of the purchase price plus interest.

As an affirmative defense, Ms. Weston-Doniger asserted that she was not an art expert and, in fact, had been requested by the plaintiff to permit the plaintiff to examine the painting for a three-week period before the plaintiff decided to purchase the painting. The defendant further denied she ever made any representation as to the identity of the artist of the painting. In short, the defendant claimed, as in the *Harlingdon* case, that the purchaser as an art dealer knew, or should have known, more about the authenticity of the work than the seller.

This case, which is presently pending, will bring into play not only the Uniform Commercial Code, the basic statute dealing with sales of tangible personal property, but also the very special New York art statute dealing with express warranties in the sale of fine art, first enacted into law approximately fifteen years ago. That statute is now contained in Article 13 of the New York Arts and Cultural Affairs Law. The key provision of that statute states that whenever an "art merchant" sells a work of fine art to a buyer "who is not an art merchant" there shall be presumed as part of the basis of the bargain an express warranty that a named artist in the invoice or bill of sale is in fact the artist who executed the work.

This work, supposedly by Bernard Buffet, became the subject of a suit instituted in the Supreme Court of New York.

Assuming that it is demonstrated that the work in question was not painted by Buffet, the key issue will be the applicability of the statute to the facts in this case. The defendant has claimed that she is not an art merchant; Uptown Gallery, Inc., the plaintiff, *is* an art gallery, clearly an art merchant. If that statute is held to be inapplicable the remaining issue will be the application of various provisions of the Uniform Commercial Code. Can a non-dealer seller still make a significant representation to an art-mechant buyer so as to permit the buyer to reclaim the purchase price, demonstrate other damage claims, or revoke his acceptance of the merchandise?

It should be noted that the New York special art statute may have a bark bigger than its bite, even when a sale by an art merchant is concerned. In *Dawson v. G. Malina, Inc.*, the first case decided under the statute, it was held by the United States District Court for the Southern District in 1978 that despite the very clear provisions

of the New York statute as to express warranties, liability on the part of the art merchant would be imposed only if there were no "reasonable basis in fact, at the time [the] representations were made." This holding could very well be a further barrier to the plaintiff's claim.

Further, the English and pending New York case have another nicety if the New York special statute were ever deemed to apply. In the English case, the seller was a merchant of art – i.e., a gallery – which did not deal in works of the kind being sold, i.e., of Gabriele Munter. Would such a merchant of art be deemed an "art merchant" within the meaning of the New York statute? In the pending New York case, the seller seems clearly not to be an art merchant in any sense.

One curious aspect of the pending case is the fact that the plaintiff requested a Buffet expert (the firm of Maurice Garnier in Paris) to opine as to whether the painting was a fake. The answer was in the affirmative, and, in fact, the expert named the person (a known forger) who actually painted the work. Inasmuch as Buffet is known to be alive and well in Paris, why wasn't he asked? One would think he knows his own work as well as any third-party expert. Who said that the shortest distance between two points is found in a circle?

On reflection, it seems rather odd that sophisticated art dealers can be misled in purchasing art that later turns out to be less than authentic. If they can be wrong on the buying side, they undoubtedly will be wrong when they are selling. If so, it will take extremely careful purchasers to determine prior to a purchase if the work they are planning to acquire is what it purports to be. Pretty pictures can still make fairly ugly lawsuits.

Franklin Feldman

Correction: In the November 1990 issue of *IFARreports* we misspelled the name of the plaintiff in *Harlingdon and Leinster Enterprises Ltd. v. Christopher Hull Fine Art Ltd.*

Center Art Principals Given Prison Terms for Dali Print Fraud

Sentencing in the case of *The United States of America v. Center Art Galleries-Hawaii, Inc.*, (see *IFARreports*, July, 1990), took place on November 5, 1990 in Honolulu after conviction in a five-month trial for massive mail and wire fraud in the sale of fraudulent Dali prints and works by other celebrity artists.

According to a U.S. Postal Service press release, the defendants, William D. Mett and Marvin L. Wiseman, President and Vice-President respectively of Center Art Galleries in Hawaii, were sentenced by Judge Harold R. Fong as follows: Mett was fined $750,000 and sentenced to three years in prison. Wiseman was fined $282,000 and sentenced to 30 months in prison. Lawrence I. Fox, defense attorney, confirmed with IFAR that Mett and Wiseman are free pending an appeal. In addition to the prison terms, the defendants were ordered to pay $368,000 restitution to the "victims" identified in the criminal indictment.

Leslie E. Osborne, Assistant United States Attorney who prosecuted the case, told IFAR that Judge Fong hopes that the gallery will continue to stay open so as to be able to comply with the order to compensate. According to Mr. Fox, the judge rejected the government's request for harsher penalties, stating that this was a case involving the "fine line between aggressive business practices and what the jury found to be fraudulent behavior." Defense attorney Fox told IFAR that the judge had stated that the defendants were "talented individuals" and not "criminal types."

John (Jack) L. Ellis, the postal inspector from New York who has worked on this case since 1987, told IFAR that "the conviction of Mett, Wiseman and Center Art was entirely the result of the U.S. Postal Inspection Service investigation." Mr. Ellis worked as part of a three-man team that included Robert G. DeMuro, who has been investigating Dali print fraud since 1984, and Robert Portmann, who since 1987 has worked on the Center Art case full time. Mr. Ellis told IFAR that this trial was significant because it was the "largest art fraud case in which the existing laws of mail and wire fraud were applied."

Daniel Bent, the U.S. Attorney for the District of Hawaii, has been much quoted as stating that Mett and Wiseman have trampled on the "Aloha Spirit" of Hawaii. Leslie Osborne told IFAR that the sentencing of Mett and Wiseman to prison "sends a clear message to art dealers that they must act honestly and in good faith with their customers or face the consequences." It is a warning to those who might be inclined to repeat this offense in the Aloha State or in any of the 49 others.

Virgilia Heimsath Pancoast

Photo, courtesy Le Figaro Magazine.

Center Art Gallery at the Royal Hawaiian Hotel, Honolulu.

Goldberg Appeal Denied in Cyprus Mosaics Case

Four Byzantine mosaics that found their way to Indianapolis must be returned to Cyprus. In an October 24 decision, the Seventh Circuit Court of Appeals ordered art dealer Peg Goldberg to give up the mosaics which were originally part of the apse decoration of a church in north Cyprus. The Seventh Circuit affirmed a decision of Judge James Noland of Indiana's Southern District where the trial took place in 1989. Ms. Goldberg's petition to the district court to set aside its judgment in light of new evidence was denied, and her attorneys then asked the Seventh Circuit for a re-hearing, which was also turned down.

Unless Ms. Goldberg can convince the Supreme Court that there is a constitutional issue worthy of its consideration, the decision of the three federal judges will end her claim to the mosaics for which she paid $1.08 million in Switzerland. Two intermediaries, Robert Fitzgerald, an Indianapolis art deal-maker whom she knew, and Michel van Rijn, who was introduced by Mr. Fitzgerald and whom Ms. Goldberg knew had been convicted in absentia in France for forging a Chagall signature, arranged the sale. The seller was Aydin Dikman, a Turk living in Munich, but the deal was sealed in Geneva's Cointrin airport in July 1988, and cash paid in a Swiss bank. Unbeknownst to Ms. Goldberg, her "friends" pocketed more than half her borrowed money. Subsequently they sold part of their re-sale shares in the anticipated profits to several speculators in Indianapolis.

Ms. Goldberg's loan from Merchants National Bank was arranged by telephone from Switzerland over the Fourth of July weekend and the days following through Otto Frenzel, Jr., the bank's vice-president and a client of Ms. Goldberg's firm, Goldberg and Feldman Fine Arts. After questions from stockholders at the bank's annual meeting this spring, Mr. Frenzel repaid the loan.

After the Swiss transaction was concluded, Ms. Goldberg brought the mosaics to the United States and soon offered them to the J. Paul Getty Museum which has no collection of Byzantine art. The curator of antiquities, Marion True, whom Judge Bauer writing for the majority called "aptly-named," told Ms. Goldberg that, in view of the mosaics' origins, she would inform Cypriot authorities. The church for which they were made was the subject of a Dumbarton Oaks monograph which illustrates the mosaics *in situ*.

The Young Christ, *mosaic fragment from the apse.*

Poetry, "Scoundrels," and Foreign Policy

Chief Judge Bauer began his decision by quoting verses from Lord Byron's *The Siege of Corinth*, "There is a temple in ruin stands..," and then focused on the early Christian mosaics from the Kanakaria Church, victims of recent turbulence in Cyprus. He affirmed that Indiana law applied, that Cyprus' claim was timely, and that Ms. Goldberg, "as an ultimate purchaser from a thief, has no valid claim of title or right to possession of the mosaics."

In concluding, Judge Bauer wrote of those who deal in stolen art and artifacts, that "Only the lowest of scoundrels attempt to reap personal gain from this collective loss. Those who plundered the churches and monuments of war-torn Cyprus, hoarded their relics away, and are now smuggling and selling them for large sums, are just such blackguards." He described the business of purchasing art on the international market as "undoubtedly a ticklish business," and suggested that buyers faced with suspicious circumstances are "not without means to protect themselves...In such cases, dealers can (and probably should) take steps such as an IFAR formal search; a documented authenticity check by disinterested experts; a full background search of the seller and his claim of title; insurance protection and a contingency sales contract..."

In a concurring opinion, Judge Cudahy reviewed another dimension to the case, its connection to United States stated policy to protect the cultural heritage of foreign nations in wartime and in peace as expressed in the 1954 Hague Convention and the 1983 legislation implementing the Unesco Convention. As he put it, the mosaics must be returned to their homeland, "not only because the mosaics belong there, but as a reminder that greed and callous disregard for the property, history, and culture of others cannot be countenanced by the world community or this court."

Constance Lowenthal

Art Returned to Bremen Kunsthalle

Soviet Museum Director Sends Back 362 Master Drawings

In the confusion of the last days of World War II, many displaced works of art disappeared. Among the most spectacular recent "finds" is a group of 362 master drawings long believed lost or destroyed, and belonging to the Bremen Kunsthalle. They were saved by Viktor Baldin, a young Russian army officer who, as a civilian, became director of an architectural museum in Moscow.

The drawings returned this autumn include works by Raphael, Rubens, van Dyck, Goya, Delacroix, Manet, Monet, Degas, and a group of twenty-eight watercolors and drawings by Albrecht Dürer.

When his army unit was in the Bremen area, Mr. Baldin found a cache of some 4,000 drawings in the basement of a half-ruined castle near Berlin where he was stationed and, since there was no transportation available, he had to select those he himself could carry back.

Mr. Baldin first stored them in a suitcase and then, for forty years, in a vault in the museum where he worked. Until the cold war ended, Mr. Baldin told reporters, he could find no diplomatically acceptable way to return the drawings. He told the press that dealers from the West repeatedly made him offers, but he simply waited until, under Mikhail Gorbachev, the time was right to send them back to Bremen. A year and a half ago, Mr. Baldin met with the director of the Kunsthalle, Siegfried Salzmann, who was amazed and overjoyed to see the lost drawings. Mr. Baldin says he wants nothing in return and that his dreams are now fulfilled.

C.L.

Arrest and Recovery in Stolen Utrillo Case

Rue de Village *by Maurice Utrillo, stolen and recovered after only four days.*

New York, NY

When IFAR was contacted by the Soufer Gallery on October 30 the news was bad. It was theft, the third in the Upper East Side area since the middle of September. There was also a little good news. The gallery manager had witnessed the event, and her exceptionally keen visual memory enabled her to describe the two men involved down to their very teeth!

Rue de Village by Maurice Utrillo was the star of the gallery's October-December show. Valued at $320,000, it was on the front of the exhibition annnouncement and was proudly placed in the gallery street window for all to see. The thief was buzzed into the gallery and, "He was 5'8" to six feet tall," said the gallery manager. "He had to have very long arms, because he was able to keep his foot in the door and reach into the window and grab the frame." The gouache was much heavier than he had calculated and, as he struggled with the weight of the frame, he grimaced with effort. Said the gallery manager, "That's when I saw his teeth. There was something strange about them; they were. . . gappy!" The thief dashed out of the door and into a waiting car. In hot pursuit, the gallery manager got a good look at the driver, the early '70s vehicle, and its license plate number.

Det. Joseph Keenan of the NYPD Safe, Loft and Truck Squad listened to the description of the thief and had a good idea of his identity. The registration number of the car was checked out and since, surprisingly, it was not a stolen vehicle, he soon had the address of the owner. One thing led to another which led the S.L.T. Squad to an apartment in Park Slope, Brooklyn. As they arrived, a man emerged from the building carrying a painting. There was a scuffle, and Balasz Gabor, 46 years old, was arrested. The painting was unfortunately not the Utrillo, but a watercolor signed Marc Chagall (which turned out to be a reproduction). However, when the apartment was searched later, *Rue de Village* was recovered. . . just four days after its disappearance from the Soufer Gallery. They also found a stolen Pierre Alechinsky which had not been reported as missing! The police later located its owner.

Gabor is charged with grand larceny, criminal possession of stolen property, and resisting arrest. But there may be more. He has been identified as the same man who entered the Weintraub Gallery on September 18 and grabbed *Deux Fleurs et Élément Mécanique*, an oil painting by Fernand Léger (*IFARreports*, Nov. '90, no. 1470, p. 8).

Margaret I. O'Brien 9

Degas Theft Suspect Nabbed with Stolen Vuillard

New York, NY

On the inside front cover of *IFARreports* Nov. '90, we ran a Stolen Art Alert for *Danseuse en Repos* by Edgar Degas. The sculpture was taken from an Upper East Side gallery on October 17. The piece has not been recovered yet, but the suspect has been arrested, caught in the act of perpetrating a carbon copy crime.

On the day the Degas was stolen the victim gallery owner and her assistant director gave Det. Keenan an excellent description of a man who, as he wandered through the upstairs exhibition room, seemed to be the epitome of a suspicious character. They eyed him carefully as he left, but he clearly was not carrying a painting. It was a few minutes before they remembered the Degas sculpture which was not part of the main exhibit, the $350,000 work was gone!

As with the Soufer Gallery theft, (previous article), Det. Keenan thought he knew the suspect. This time an identification was made from police photographs, but as of mid-November, the man had eluded the police.

On November 14 the director of the victim gallery (who had not been in when the Degas bronze was taken) opened the downstairs door to a man whom he immediately recognized as the man in the police photograph. Allowing the visitor upstairs, the gallery owner, busy with two customers, also immediately knew who he was. "I thought I was going to die, but I asked him if I could help him," she said. "He looked a little different, and his voice was different too, but it was definitely him." The gallery director was already in another room 'phoning the local police precinct, when suddenly the man seemed about to leave. It was clear the police would miss him, so the gallery director prepared to follow him. Onto Madison Avenue went the two men, the gallery director dodging into doorways and behind trucks to keep the unsuspecting man in view.

The police cleared the area of marked police cars so that the man would not be scared off and called in the plain clothes Crime Squad. They cruised up Madison Avenue to catch up with him (they had been given his photograph as soon as he had been identified by gallery personnel). On the street, the gallery director saw the man take off his jacket, go into the Eastlake Gallery, and quickly exit with the jacket over his arm. Had he done another job? He set off at a quick pace along 82nd Street and turned onto Fifth Avenue towards the Stanhope Hotel. It looked as if the man was about to hail a taxi and the gallery director prepared to accost him. At that moment, the Crime Squad car arrived. Police tackled the suspect and a painting fell to the ground. He was handcuffed and bundled into the back of the police car which sped off to the 19th Precinct where charges were filed.

The painting that fell had indeed just been stolen from the Eastlake Gallery. It was a work by Edouard Vuillard, oil on board, a mere $180,000, not yet missed by the gallery! The thief was charged with its theft. (No names yet as the police are working towards the recovery of the Degas sculpture.)

An alert to dealers – it has been pointed out that many of the recent Upper East Side thefts have taken place on a Wednesday. So, watch out! For although this thief has been arrested, "You get one (thief) and there will be another out there the next day," said Det. Keenan, with a tone anticipating the next chase.

M.I.O.

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

CALIARI, Paolo, called Veronese, Attr. to (Italian, 1528-88). *Portrait of a Man with Fur-lined Coat.* Oil on panel. 63.0 x 53.0 cm. *87.315.5. Rosario, Argentina. Mar. 24 '87. (*IFARreports*, Dec. '87, no. 878).

MARUCCI, Mario (Italian, b. 1910. *Maternity.* Oil on canvas. 30.0 x 70.0 cm. 83.418.6. Prato, Italy. Apr. 28 '82 (*Stolen Art Alert*, Dec. '83, no. 1243 [incorrectly published as by Mino Maccari]).

SAVERY, Roelant Jacobsz (Dutch, 1576-1639). *Peasant Landscape,* 1600-09. Oil on panel. Diam. 49.0 cm. *90.412. London, England (*IFARreports*, Aug./Sep. '90, no. 1156).

VECELLIO, Tiziano, called Titian (Italian, ca. 1490-1576). *Philip II.* Oil on panel. 58.0 x 40.5 cm. *87.315.2. Rosario, Argentina. Mar. 24 '87. (*IFARreports*, Dec. '87, no. 880).

Folk Art

Whaletooth with Inscriptions. L. 20.3 cm. *84.357.6. Sharon, MA. Apr. 28 '84 (*Stolen Art Alert*, Sep. '84, no. 1606).

Whaletooth with Man Holding Anchor. L. 12.7 cm. *84.357.7. Sharon, MA. Apr. 28 '84. (*Stolen Art Alert*, Sep. '84, no. 1607).

Whaletooth with Portrait of George Washington and Lafayette. L. 17.1 cm. *84.357.4. Sharon, MA. Apr. 28 '84. (*Stolen Art Alert*, Sep. '84, no. 1609).

Whaletooth with Soldier and Oval Scene. L. 19.9 cm. *84.357.3. Sharon, MA. Apr. 28 '84. (*Stolen Art Alert*, Sep. '84, no. 1611).

Missing Art Alert

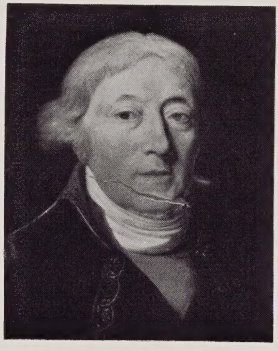
Inclusion of works in this publication is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Paintings, Pastels, Mixed Media Works, Watercolors

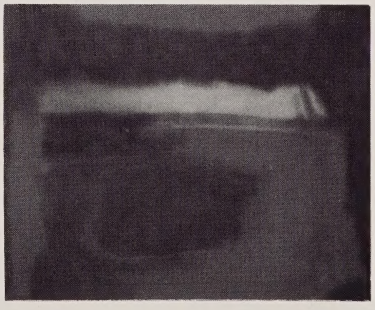
DANA, Fra (American, 19th century). *A Young Cowboy*, ca. 1910. Oil on canvas. Signed. May bear the number 7000 or 49-519. *90.645.2. Missoula, MT. Jan. 1 '77.

MAURER, Alfred Henry (American, 1868-1932). *Modern Landscape.* Oil on canvas. 15.2 x 17.8 cm. May bear the number 7060. *90.645.3. Missoula, MT. Jan. 1 '77.

MAURER, Alfred Henry (American, 1868-1932). *Modern Landscape.* Oil on canvas. 22.9 x 27.9 cm. May bear the number 7061. *90.645.4. Missoula, MT. Jan. 1 '77.



PEALE, Rembrandt, Attr. to (American, 1778-1860). *The Admiral.* Oil on canvas. 29.0 x 24.0 cm. with frame. May bear the number 5782 or 49-. *90.645.1. Missoula, MT. Jan. 1 '77.



VICENTE, Esteban (Spanish-American, b. 1904/6). *Harmony*, 1984. Oil on canvas. 132.1 x 162.6 cm. Signed, dated, and with dimensions on verso; marked with inventory no. EV226 on stretcher. One of eleven missing paintings by the artist. *90.545. New York, NY. Jun. 11 '87.

Ceramics, Pottery, Porcelain

RUSSIAN IMPERIAL Porcelain Factory (Russian, 19th century). Egg, 1881-94. Blue porcelain. Depicting the Metropolitan of the Church and a Greek Orthodox cross, made during the reign of Alexander III. May bear the number 58-76 or 58-77. *90.645.6. Missoula, MT. Jan. 1 '77.

RUSSIAN IMPERIAL Porcelain Factory (Russian, 19th-20th century). Egg, 1894-1917. Blue porcelain. With a gold monogram and crown of Nicholas II, made during his reign. May bear the number 58-78. *90.645.5. Missoula, MT. Jan. 1 '77.

Owner Sought

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

These wooded landscapes came to the United States from Germany during World War II. Information is sought as to the original owner. Please call IFAR (212) 879-1780 or write IFAR, 46 East 70th Street, New York, NY 10021.

ACKERMANN, Otto (German, b. 1872). Oil on canvas. 43.2 x 58.4 cm. Signed: O. Ackermann.

HOPIPPEL, O. (European, 20th century). Oil on canvas. 96.5 x 106.7 cm. Signed: O. Hopippel, and inscribed on verso: O. Hopippel Planegg, Vorfkuling in Bayern.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

1604 BERTHELSEN, Johann (b. 1883). *Winter Cityscape.* 40.6 x 30.5 cm. Signed, J. Berthelsen. *90.594.2. Flushing, NY. Jun. 20 '90.

1605 GROSZ, George (b. in Germany, 1893-1959). Untitled, 1918. Watercolor on paper. 31.8 x 22.2 cm. Double sided. Signed and dated in l/r: Grosz June 1918, the verso inscribed in u/l. *90.614. New York, NY. Jan. 1 '90.

1606 MARSH, Reginald (1898-1954). *Ominous Stroll,* 1953. Tempera on masonite. 38.1 x 30.5 cm. *90.664. New York, NY. Sep. 20 '90.

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Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

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1607 WEBER, Max (1881-1961). *Head in Color,* 1918. Gouache on paperboard. 24.1 x 16.5 cm. Signed and dated. *90.603. New York, NY. Aug. 24 '90.

1608 WILDE, John (b. 1919). *Artist Visited by an Angel,* 1949. Oil on panel. 24.1 x 20.3 cm. *90.646.2. New York, NY. Oct. 10 '90.

1609 WILDE, John (b. 1919). *Exotic II (Artichoke),* 1955. Oil on panel. 19.1 x 24.1 cm. *90.646.1. New York, NY. Oct. 10 '90.

Dutch, 17th Century

1610 NEER, Aert van der (1603-77). *Frozen River Landscape.* Oil on canvas. 31.1 x 40.6 cm. Signed with a monogram: AVN. *90.673.3. Norfolk, England. Oct. 1 '90.

1611 WYNANTS, Jan (ca. 1630/35-84). *Landscape with River and Tree.* Oil on canvas. 37.5 x 29.8 cm. Signed: J. Wynants FEC. *90.673.2. Norfolk, England. Oct. 1 '90.

Dutch, 19th Century

1612 KOBELL, Jan-Baptiste? (1778-1814). *Country Road with Cattle and Figures,* ca. 1780. Oil on panel. 25.5 x 40.5 cm. *90.641. Abingdon, England. Sep. 6 '90.

1613 KOEKKOEK, Hendrik Barend. *Rural Landscape.* Oil on canvas. 71.1 x 55.9 cm. Signed. Among 22 paintings stolen. *90.596.6. London, England. Oct. 7 '90.

English, 18th Century

1614 GAINSBOROUGH, Thomas (1727-88). *Bumper, a Most Remarkable Sagacious Cur,* 1745. Oil on canvas. 34.3 x 29.2 cm. Inscribed with title and: "Pinxit 1745" on verso. *90.673.1. Norfolk, England. Oct. 1 '90.

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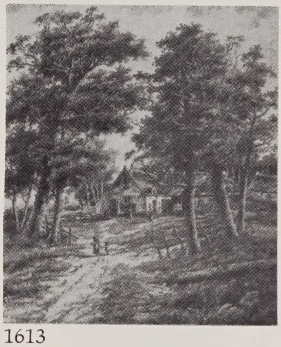

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1615 GAINSBOROUGH, Thomas (1727-88). *Portrait of William Pitt the Younger.* Oil on canvas. 127.0 x 101.6 cm. A three-quarter length standing figure wearing a blue coat, holding a letter in his left hand, against a red background. *90.630.1. London, England. Sep. 16 '90.

1616 GAINSBOROUGH, Thomas (1727-88). *Portrait of Sir John Skynner.* Oil on canvas. 127.0 x 101.6 cm. A three-quarter length seated figure in scarlet judicial robes. *90.630.2. London, England. Sep. 16 '90.

1617 HUGH, Howard (1675-1737). *Portrait of a Noblewoman.* Oil on canvas. *90.616.3. Pienate di Magnago, Italy. Mar. 21 '88.

1618 REYNOLDS, Sir Joshua (1723-92). *Portrait of Francis Hargrave.* Oil on canvas. 76.2 x 63.5 cm. Bust length, wearing a dark coat and white jabot, against a red background. *90.630.3. London, England. Sep. 16 '90.

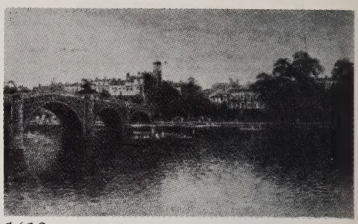
English, 19th Century

1619 ALLEN, H. *The Thames at Richmond Bridge.* Oil on canvas. 40.6 x 61.0 cm. Signed. *90.596.7. London, England. Oct. 7 '90.

1620 BODDINGTON (or Williams), Henry John (1811-65). *Landscape with Cottage.* Oil on canvas. 36.8 x 30.5 cm. *90.596.5. London, England. Oct. 7 '90.

1621 BORROW, William H. *River Scene,* 1884. Oil on canvas. 22.9 x 38.1 cm. Signed and dated. *90.596.8. London, England. Oct. 7 '90.

1622 BREAKSPEARE, William A. *The Last Rose of Summer.* Oil on canvas. 50.8 x 40.7 cm. Wearing a dark gown with a blue bow and picking a red rose. *90.635.2. Warwick, England. Jul. 7 '90. *Reward.*



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1623 CARMICHAEL, James Wilson (1800-68). *Hastings.* Oil on canvas. 40.0 x 66.5 cm. Seascape with fishing boats and rowboats with figures and distant shipping and the town of Hastings on the horizon. *90.631.1. Yorkshire, England. Sep. 3 '90.

1624 No report.

1625 CARMICHAEL, James Wilson (1800-68). *Tynemouth.* Oil on canvas. 49.5 x 74.8 cm. Stormy seascape with sailboats and rocks, distant shipping, and a headland with a ruined abbey and a lighthouse on the horizon. *90.631.2. Yorkshire, England. Sep. 3 '90.

1626 DOMMERSON, William R. *Dutch Estuary Scene.* Oil on canvas. 40.6 x 61.0 cm. Signed. Pendant to 90.596.2. *90.596.1. London, England. Oct. 7 '90.

1627 DOMMERSON, William R. *Dutch Estuary Scene.* Oil on canvas. 40.6 x 61.0 cm. Signed. Pendant to 90.596.1. *90.596.2. London, England. Oct. 7 '90.

1628 EGG, Augustus (1816-63). *Woman Looking Over Her Shoulder.* Oil on canvas. 50.0 x 40.0 cm. *90.660. Leamington, England. Sep. 20 '90.

1629 LESLIE, Charles Robert (1794-1859). *The Duke of Wellington.* Oil on panel. Ht. 30.5 cm. with frame. *90.634. London, England. Sep. 5 '90.

1630 SICKERT, Walter Richard (1860-1942). *Rue des Pecheurs,* ca. 1895. Oil on canvas. 50.8 x 40.7 cm. Signed in l/l. *90.635.1. Warwick, England. Jul. 7 '90. *Reward.*

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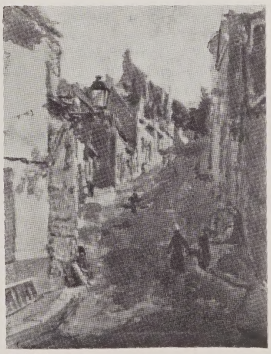

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1631 THORS, Joseph. *Landscape.* Oil on panel. 25.4 x 35.6 cm. Signed. One of a pair. *90.596.3. London, England. Oct. 7 '90.

1632 THRUPP, E.J. *Welsh Landscape,* 1851. Oil on panel. 50.8 x 66.0 cm. Signed and dated. One of a pair. *90.596.4. London, England. Oct. 7 '90.

1633 VICKERS, Alfred (1786-1868). *Rural Scene.* Oil on canvas. 17.8 x 25.4 cm. Signed. *90.596.9. London, England. Oct. 7 '90.

English, 20th Century

1634 HITCHENS, Ivon (1893-1979). *Moatlands, Sussex,* 1935. Oil on canvas. 107.5 x 53.2 cm. Signed and dated. *90.632. Halesworth, England. Sep. 26 '90.

1635 SCALES, Terry. *Night Watchman,* 1947. Oil on canvas. Signed and dated. *90.604. Marylebone, England. Sep. 24 '90.

1636 SHARP, Dorothea. *Meadow Scene.* Oil on canvas. 61.0 x 71.1 cm. Signed. *90.644.1. Londonderry, Northern Ireland. Oct. 5 '90.

1637 SHARP, Dorothea. *Windswept Hill.* Oil on canvas. 40.6 x 50.8 cm. Signed. *90.644.2. Londonderry, Northern Ireland. Oct. 5 '90.

European, 18th Century

1638 Unknown. *Portrait of an English Gentleman.* Oil on canvas. Family coat-of-arms in u/r. *90.620.5. Mex, Vaud, Switzerland. Sep. 10 '89.

1639 Unknown. *Portrait of an English Lady.* Oil on canvas. *90.620.4. Mex, Vaud, Switzerland. Sep. 10 '89.

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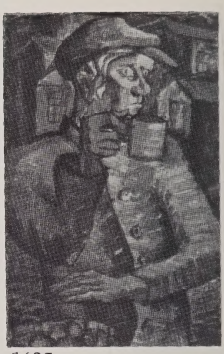

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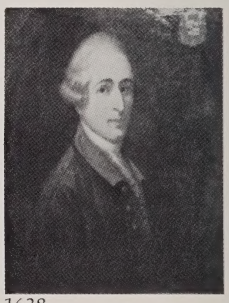

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Flemish, 18th Century

1640 GAREMYN, Jan Anton (1712-99). *Woman on Her Deathbed.* Oil on panel. 65.0 x 35.0 cm. Probably marked: 1756, with an inscription below the painting: "Caritate voor de Vader en Moeder Loose Kinderen van der Disch van O: L:V: Parochie." Listed under no. 125 899 at the Institut Royal du Patrimoine Artistique. *90.600. Bruges, Belgium. Nov. 6 '83.

Franco-Flemish, 16th Century

1641 Unknown. *Allegories of the Virgin Mary,* ca. 1600. Oil on canvas. Approx. 61.0 x 91.4 cm. *90.613.1. East Hampton, NY. Dec. 29 '89.

French, 17th Century

1642 BLANCHARD, Jacques (1600-38). *The Holy Family Presented with Cherries,* 1630. Oil on canvas. 172.0 x 142.0 cm. Signed. *90.605.4. Quebec City, Canada. Sep. 11 '90.

1643 DUGHET, Gaspard (1615-75). *Diana the Huntress.* Oil on canvas. 137.0 x 103.0 cm. *90.616.2. Pienate di Magnago, Italy. Mar. 21 '88.

1644 DUGHET, Gaspard, Attr. to (1615-75). *The Annointing of King Hazael.* Oil on canvas. 59.5 x 70.0 cm. *90.612.8. Rome, Italy. Nov. 8 '89.

1645 DUGHET, Gaspard, Attr. to (1615-75). *The Calling of Elisha.* Oil on canvas. 59.5 x 70.0 cm. *90.612.9. Rome, Italy. Nov. 8 '89.

1646 DUGHET, Gaspard, Attr. to (1615-75). *The Chariot of Fire (Elijah's Ascension).* Oil on canvas. 59.5 x 70.0 cm. *90.612.7. Rome, Italy. Nov. 8 '90.

1647 DUGHET, Gaspard, Attr. to (1615-75). *Elijah Fed by Ravens.* Oil on canvas. 59.5 x 70.0 cm. *90.612.3. Rome, Italy. Nov. 8 '89.

1648 DUGHET, Gaspard, Attr. to (1615-75). *Elijah Reproaching King Ahab.* Oil on canvas. 59.5 x 70.0 cm. *90.612.1. Rome, Italy. Nov. 8 '89.

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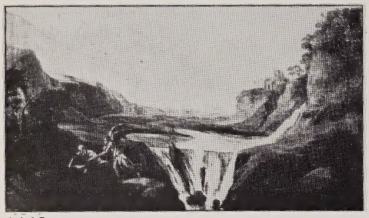

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1649 DUGHET, Gaspard, Attr. to (1615-75). *Elijah Visited by an Angel.* Oil on canvas. 59.5 x 70.0 cm. *90.612.5. Rome, Italy. Nov. 8 '89.

1650 DUGHET, Gaspard, Attr. to (1615-75). *Elijah's Vision of the Immaculate Conception.* Oil on canvas. 59.5 x 70.0 cm. *90.612.4. Rome, Italy. Nov. 8 '89.

1651 DUGHET, Gaspard, Attr. to (1615-75). *God Speaks to Elijah on Mount Horeb.* Oil on canvas. 59.5 x 70.0 cm. *90.612.6. Rome, Italy. Nov. 8 '89.

1652 DUGHET, Gaspard, Attr. to (1615-75). *The Recognition of Elijah as Patriarch.* Oil on canvas. 59.5 x 70.0 cm. *90.612.2. Rome, Italy. Nov. 8 '89.

1653 DUGHET, Gaspard, Attr. to (1615-75). *The Rival Sacrifices of Elijah and the Priests of Baal.* Oil on canvas. 59.5 x 70.0 cm. *90.612.10. Rome, Italy. Nov. 8 '89.

1654 DUGHET, Gaspard, Attr. to (1615-75). *The Sons of Bethel Who Mocked Elijah Devoured by Bears.* Oil on canvas. 59.5 x 70.0 cm. *90.612.12. Rome, Italy. Nov. 8 '89.

1655 DUGHET, Gaspard, Attr. to (1615-75). *The Virgin Mary Calling Simon Stock to Mount Carmel.* Oil on canvas. 59.5 x 70.0 cm. *90.612.11. Rome, Italy. Nov. 8 '89.

French, 18th Century

1656 Unknown. *Two Portraits of Women.* Oil on canvas. *90.620.6. Mex, Vaud, Switzerland. Sep. 10 '89.

1657 WATTEAU, Jean Antoine (1684-1721). *Fête Galante.* Oil on canvas. 50.0 x 43.0 cm. *90.620.3. Mex, Vaud, Switzerland. Sep. 10 '89.

French, 19th Century

1658 BEAUFORT-HOEUFFT, Agnès J. de. *Catherine Copal (1644-1723).* Oil on canvas. 52.5 x 45.5 cm. Copy after an unknown artist. *90.628.2. The Hague, The Netherlands. Mar. 6 '89.

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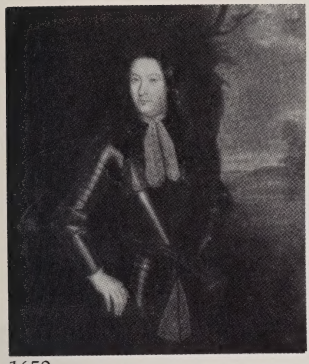

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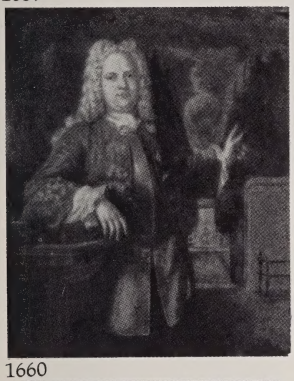

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1659 BEAUFORT-HOEUFFT, Agnès J. de. *Gideon Hoeufft (1652-1710).* Oil on canvas. 52.5 x 45.5 cm. Copy after Cornelis Janssens Ceulen, Jr. (English, b. 1622). *90.628.1. The Hague, The Netherlands. Mar. 6 '89.

1660 BEAUFORT-HOEUFFT, Agnès J. de. *Leonard Hoeufft (1695-1738).* Oil on canvas. 52.0 x 42.0 cm. Copy after an unknown artist. *90.628.4. The Hague, The Netherlands. Mar. 6 '89.

1661 BEAUFORT-HOEUFFT, Agnès J. de. *Susanna Catherina Albinus (1703-41).* Oil on canvas. 52.0 x 42.0 cm. Copy after an unknown artist. *90.628.3. The Hague, The Netherlands. Mar. 6 '89.

1662 CAROLUS-DURAN, Charles Emile Auguste (1837-1917). *Our Lady of the Seven Sorrows,* 1884. Oil on canvas. 160.0 x 109.0 cm. Signed and dated in l/l: Carolus-Duran 1884. *90.605.3. Quebec City, Canada. Sep. 11 '90.

1663 MADELAIN, Gustave? (1867-1944). *14 Juillet.* Oil on canvas. 67.9 x 96.8 cm. Signed: Madelain. *90.647.7. Los Angeles, CA. Oct. 5 '90.

French, 20th Century

1664 CANU, Yvonne (b. 1921). *Jardin du Luxembourg.* Oil on canvas. 39.0 x 31.1 cm. Signed: Canu. *90.647.4. Los Angeles, CA. Oct. 5 '90.

1665 CANU, Yvonne (b. 1921). *Landscape.* Oil on canvas. 53.3 x 61.0 cm. Signed: Canu. *90.647.5. Los Angeles, CA. Oct. 5 '90.

1666 MACLET, Elisée (1881-1962). *Montmartre,* 1940. Oil on canvas. 48.3 x 59.4 cm. Signed: E. Maclet. *90.647.1. Los Angeles, CA. Oct. 5 '90.

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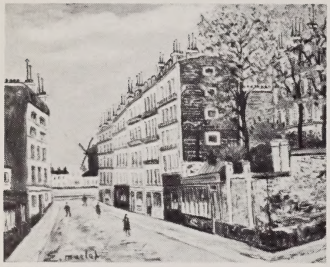

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1667 MACLET, Elisée (1881-1962). *Moulin de la Galette,* 1930. Oil on canvas. 53.3 x 61.0 cm. *90.647.3. Los Angeles, CA. Oct. 5 '90.

1668 MACLET, Elisée (1881-1962). *Sacre Coeur,* 1930. Oil on canvas. 62.9 x 47.0 cm. Signed: E. Maclet. *90.647.2. Los Angeles, CA. Oct. 5 '90.

1669 MALET, Albert (b. 1902). *Giverny.* Oil on canvas. 45.7 x 53.3 cm. Signed: A. Malet. *90.647.6. Los Angeles, CA. Oct. 5 '90.

German, 15th Century

1670 CRANACH, Lucas, the Elder (1472-1553). *Kurfürst Johann von Sachsen,* 1533. Oil on panel. 10.5 x 13.0 cm. *90.643.2. New York, NY. Jul. 14 '90.

1671 CRANACH, Lucas, the Elder, Attr. to (1472-1553). *Lucretia.* Oil on canvas. Approx. 55.0 x 45.0 cm. *90.667.3. Palermo, Italy. Sep. 30 '89.

German, 18th Century

1672 CAENEN, Theodorus. *Alida Margaretha van Steenhardt, née van Brecht tot Donderberg,* 1747. Oil on canvas. 85.0 x 65.0 cm. Family coat-of-arms in u/l. Pendant to 90.618.1. *90.618.2. Utrecht, The Netherlands. Mar. 5 '89.

1673 CAENEN, Theodorus. *Barthold van Steenhardt,* 1747. Oil on canvas. 85.0 x 67.0 cm. Family coat-of-arms in u/r. Pendant to 90.618.2. *90.618.1. Utrecht, The Netherlands. Mar. 5 '89.

German, 19th Century

1674 KOESTER, Alexandre (1864-1932). *Five Ducks in a Pond.* Oil on canvas. 45.0 x 75.0 cm. *90.601. Cologne, Germany. Mar. 10 '90.

1675 NOLDE, Emil (1867-1956). *Poppies.* Watercolor on paper. 23.5 x 26.5 cm. Red poppies in the foreground with three yellow flowers in the background at left. 90.623. Düsseldorf, Germany. Sep. 1 '90.

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Italian, 14th Century

1676 Tuscan School. *Virgin and Child.* Tempera on panel. 82.0 x 46.0 cm. Inscribed on the base of the wooden frame: "AVE MARIS STELLA DEI MATER ALMA." *90.619.1. L'Aquila, Italy. Dec. 3 '88.

Italian, 15th Century

1677 Unknown. *Sts. Joachim and Anne with the Virgin Mary.* Oil on panel. 34.0 x 29.0 cm. *90.619.5. L'Aquila, Italy. Dec. 3 '88.

Italian, 16th Century

1678 PERINO D'AMELIA, G. *Madonna Enthroned with Saints.* Oil on panel. 118.0 x 76.0 cm. Stolen from a polyptych with 90.670.2. & 90.670.3. *90.670.1. Tarquinia, Italy. Sep. 6 '90.

1679 PERINO D'AMELIA, G. *St. Paul.* Oil on panel. 170.0 x 68.0 cm. Stolen from a polyptych with 90.670.1. & 90.670.2. *90.670.3. Tarquinia, Italy. Sep. 6 '90.

1680 PERINO D'AMELIA, G. *Sts. Secondiano, Veriano, and Marcelliano.* Oil on panel. 111.5 x 68.0 cm. Stolen from a polyptych with 90.670.1. & 90.670.3. *90.670.2. Tarquinia, Italy. Sep. 6 '90.

Italian, 17th Century

1681 CERRUTI, Michelangelo? (1666-1748). *Diana and Endymion.* Oil on canvas. Approx. 200.0 x 500.0 cm. *90.667.4. Palermo, Italy. Sep. 30 '89.

1682 COZZA, Francesco, Attr. to (1605-82). *Virgin and Child with the Young St. John the Baptist.* Oil on canvas. 95.0 x 70.0 cm. *90.619.3. L'Aquila, Italy. Dec. 3 '88.

1683 DOLCI, Carlo, Attr. to (1616-86). *The Mystical Marriage of St. Catherine of Alexandria.* Oil on canvas. 127.0 x 99.0 cm. *90.605.5. Quebec City, Canada. Sep. 11 '90.

1684 GENTILESCHI, Artemisia, Copy after (1597-1651). *Judith Beheading Holofernes.* Oil on canvas. 180.0 x 175.0 cm. *90.669. Mazara del Vallo, Italy. Aug. 7 '90.

1681 *Detail*

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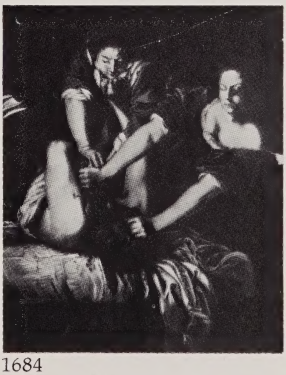

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1685 Unknown. *The Adoration of the Shepherds.* Oil on canvas. Approx. 190.0 x 126.0 cm. *90.605.1. Quebec City, Canada. Sep. 11 '90.

1686 Unknown. *Hagar in the Wilderness.* Oil on canvas. 70.0 x 120.0 cm. *90.619.2. L'Aquila, Italy. Dec. 3 '88.

1687 Unknown. *Judith with the Head of Holofernes,* ca. 1650. Oil on canvas. 70.0 x 80.0 cm. *90.611. Pienate di Magnago, Italy. Mar. 21 '88.

1688 Unknown. *St. Jerome.* Oil on canvas. 75.0 x 90.0 cm. *90.619.6. L'Aquila, Italy. Dec. 3 '88.

Italian, 18th Century

1689 CERUTI, Giacomo, Called Il Pintocchetto, Attr. to. *The Shoemakers,* 1730. Oil on canvas. 160.0 x 210.0 cm. *90.616.1. Pienate di Magnago, Italy. Mar. 21 '88.

1690 DIZIANI, Gasparo (1689-1767). *Hilly Landscape with a Bridge.* Oil on canvas. 27.0 x 38.5 cm. *90.616.5. Pienate di Magnago, Italy. Mar. 21 '88.

1691 MARCOLA, Marco (1740-93). *Virgin and Child.* Oil on canvas. *90.616.4. Pienate di Magnago, Italy. Mar. 21 '88.

1692 MURA, Francesco de, Attr. to (1696-1782). *Moses and the Daughters of Jethro.* Oil on canvas. 70.0 x 120.0 cm. *90.619.4. L'Aquila, Italy. Dec. 3 '88.

1693 Neapolitan School. *Scene at a Fishing Port.* Oil on canvas. 76.0 x 60.0 cm. *90.620.2. Mex, Vaud, Switzerland. Sep. 10 '89.

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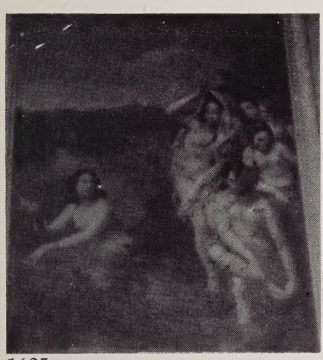

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1694 PALADIO, G. *Woman Spinning.* Oil on canvas. 100.0 x 78.0 cm. One of seven stolen paintings by the artist. *90.602. Enna, Italy. Aug. 16 '87.

1695 Unknown. *The Bathers.* Oil on canvas. 140.0 x 110.0 cm. *90.667.1. Palermo, Italy. Sep. 30 '89.

1696 Unknown. *The Coronation of the Virgin.* Oil on canvas. 195.0 x 170.0 cm. *90.606.2. Palermo, Italy. Jan. 1 '89.

1697 Unknown, *The Ecstasy of St. Catherine.* Oil on canvas. 240.0 x 165.0 cm. *90.606.3. Palermo, Italy. Jan. 1 '89.

1698 Unknown. *St. Joseph and the Christ Child.* Oil on canvas. 50.0 x 40.0 cm. *90.617.1. Bergamo, Italy. Dec. 31 '88.

1699 Unknown. *Virgin and Child.* Oil on canvas. 50.0 x 40.0 cm. *90.617.2. Bergamo, Italy. Dec. 31 '88.

1700 Unknown. *The Virgin with Sts. Dominic and Rosalia.* Oil on canvas. 290.0 x 200.0 cm. *90.606.1. Palermo, Italy. Jan. 1 '89.

Italian, 19th Century

1701 No report.

1702 CONSONI, Paolo, Attr. to *Madonna and Child Adored by St. Anthony and a Donor.* Oil on canvas. 250.0 x 150.0 cm. *90.671. Rieti, Italy. Jul. 2 '90.

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1703 SERVI, Luigi de. *The Offering.* Oil on canvas. 129.0 x 122.0 cm. Signed. *90.298.6. Family Capriolo, Rosario, Argentina. Apr. 1 '86. *Reward.*

1704 Sicilian School. *The Sacred Heart of Our Lady.* Oil on canvas. 300.0 x 180.0 cm. *90.621.1. Palermo, Italy. Nov. 8 '88.

1705 Unknown. *Our Lady of the Graces.* Oil on canvas. 150.0 x 120.0 cm. *90.621.2. Palermo, Italy. Nov. 8 '88.

Italian, 18th Century

1706 Unknown. *Presentation in the Temple.* Oil on canvas. 180.0 x 100.0 cm. *90.621.3. Palermo, Italy. Nov. 8 '88.

Spanish, 17th Century

1707 MURILLO, Bartolomé Esteban, Copy after (1618-82). *The Virgin and Child.* Oil on canvas. 165.0 x 102.0 cm. *90.605.6. Quebec City, Canada. Sep. 11 '90.

1708 ZURBARAN, Francisco, Attr. to (1598-1664). *The Virgin Presenting the Chasuble to St. Ildefonsus.* Oil on canvas. 103.0 x 78.0 cm. *90.605.2. Quebec City, Canada. Sep. 11 '90.

Spanish, 18th-19th Century

1709 GOYA Y LUCIENTES, Francisco José de, Once attr. to (1746-1828). *The Virgin and Child.* Oil on canvas. 160.0 x 122.0 cm. *90.605.7. Quebec City, Canada. Sep. 11 '90.

Spanish, 20th Century

1710 MIRÒ, Joan (1893-1983). *Tendresses de la Lune à l'Aube Croisée par un Bel Oiseau,* 1954. Oil on canvas. 24.0 x 17.0 cm. *90.643.1. New York, NY. Jul. 14 '90.

Swiss, 18th Century

1711 KAUFFMAN, Angelica (1740-1807). *Woman with Child and a Lamp in Hand.* Oil on canvas. *90.677.2. Palermo, Italy. Sep. 30 '89.

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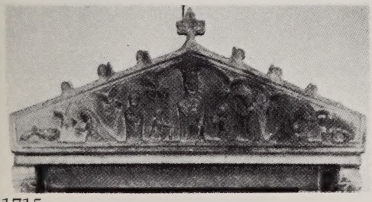

1715

Swiss, 20th Century

1712 KLEE, Paul (1879-1940). *Portrait Sketch of Frau Hek,* 1927. Oil on paper. 41.0 x 30.0 cm. 90.643.3. New York, NY. Jul. 14 '90.

Photographs

American, 20th Century

1713 SHERMAN, Cindy. *Untitled.* Color, mounted and framed. 165.2 x 114.3 cm. Oval. *90.662. New York, NY. Oct. 10 '90.

Prints, Drawings

Dutch, 17th Century

1714 REMBRANDT, Harmensz van Rijn (1606-69). *Portrait of an Old Man,* 1640. Etching and drypoint. 16.0 x 14.0 cm. Signed and dated in u/l: Rembrandt 40. *90.627. Vancouver, Canada. Mar. 23 '90.

Sculpture

English, 16th Century

1715 Unknown. Overmantle. Stone. 76.5 x 214.5 cm. Depicting a king and kneeling figures, the pediment surmounted with six heads and a cross. *90.640. Woking, England. Aug. 31 '90. *Reward.*

French, 14th Century

1716 Unknown. *St. Salvy, Bishop of Albi.* Polychromed wood. Ht. 114.0 cm. *90.622.1. Albi, France. Nov. 9 '89.

French, 19th Century

1717 DEGAS, Hilaire Germain Edgar (1834-1917). *Danseuse au Repos, les mains sur les hanches, la jambe gauche en avant,* 1882-95. Bronze. Ht. 37.8 cm. Signed and numbered: 8/C. Rewald, Degas; works & sculpture, 70, XXI; Millard, The Sculpture of Edgar Degas, 23. *90.650. New York, NY. Oct. 17 '90. *Reward.*

Italian, 15th Century

1718 Neapolitan School. *St. Catherine of Alexandria.* White marble. Ht. 180.0 cm. From a funerary monument. *90.674. Naples, Italy. Jun. 5 '90.

Italian, 18th Century

1719 Neapolitan School. *Standing Cherub.* Marble. Ht. 60.0 cm. *90.608.1. Naples, Italy. Oct. 9 '88.

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1720 Unknown. *St. Luke.* Gilded bronze. Approx. ht. 25.0 cm. *90.668. Termini Imerese, Italy. Jun. 19 '90.

Russian, 20th Century

1721 ERTÉ, Romain de Tirtoff (1892-1990). *Beauty and the Beast,* ca. 1988. Bronze. Small-scale. Edition no. 141/250. *90.594.1. Flushing, NY. Jun. 20 '90.

1722 ERTÉ, Romain de Tirtoff (1892-1990). *Lovers and Idol.* Bronze with marble base. Ht. 50.8 cm. Edition no. 57/375. *90.663. Laguna Beach, CA. Aug. 28 '90.

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Ceramics, Pottery, Porcelain

1723 BOW Porcelain Factory. English, 18th century. *Earth with Cornucopia and Lion.* Gilded and polychromed porcelain. Stolen with a pair of Bow Harlequin figures, male and female, with Anchor & Dagger mark, ca. 1760. *90.654. Bath, England. Sep. 6 '90.

1724 DERBY Porcelain Factory and BLOOR, Robert. English, 19th century. *Welsh Seamstress,* ca. 1835. Porcelain. Ht. 25.5 cm. Wearing a dark hat, a white blouse and blue skirt with gilt spots, with a baby in a basket on her back, seated on a goat with a kid beside. *90.639.2. Brackley, England. Sep. 19 '90.

1725 DERBY Porcelain Factory and BLOOR, Robert. English, 19th century. *Welsh Tailor,* ca. 1835. Porcelain. Ht. 25.5 cm. Wearing a tricorn hat and blue coat with gilt spots, and seated on a goat. *90.639.1. Brackley, England. Sep. 19 '90.

Clocks, Timepieces, Watches

1726 BRYSONS, Paris. French, 19th century. Mantle clock. Gilt bronze. Ht. 38.1 cm. With a 12.1 cm. dial with Chinese numerals and marked: Brusons Paris, and a Japy Frères movement. The case in the form of a pagoda on a base cast with trails of flowers on elephant feet. Inscribed on rear: In memory of (illegible). *90.636. Adlington, England. Aug. 8 '90. *Reward.*

1727 French, 19th century. Mantle clock and stand. Boulle. *90.659. Yorkshire, England. Sep. 10 '90.

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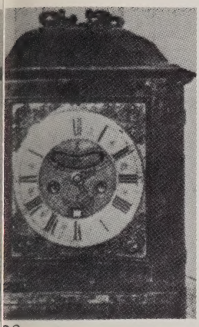

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1728 GARON, Peter. English, 18th century. Bracket clock, ca. 1730. Signed. With parts from Quare workshop and Victorian anchor escapement, pull-repeat, and distinctive markings, particularly around false pendulum and date-hole. The face having no subsidiaries except crown and sceptre motif in each corner. In a 20th-century case of red tortoise shell. *90.597. London, England. Oct. 1 '90.

1729 FOX, George & Co. English, 19th century. Long case clock. Mahogany with inlay and brass. Richly inlaid with garlands of flowers and classical vases, the hood with broken swan neck pediment and full turned side pillars and the trunk with quarter pillars with an inlaid arched door in the center, on ogee bracket feet. The face with an arched brass dial and silvered chapter ring. Marked beneath the chapter ring: Geo. Fox & Co. Southport. *90.638. Cheadle, England. Aug. 5 '90.

1730 HAMLEY, Jr. English, 18th-19th century. George III repeater bracket clock. Made in Newcastle-upon-Tyne, with lion mask carrying handles. *90.658. London, England. Sep. 19 '90.

1731 THULLIER of PARIS. French, 18th century. Drum clock. Bronze with ormolu. 40.5 x 32.0 cm. Signed on the face. The clock surmounted by a cupid with bow and arrow, and set on the back of an elephant standing on a rococo base. *90.637. London, England. Aug. 9 '90. *Reward.*

1732 THWAITES and REED. English, 18th century. Musical bracket clock, ca. 1780. Ebonized wood, ormolu, brass, and glass. With twisted glass columns and brass finials (the two rear finials missing), surmounted with a glass dome with a blue glass ball and crescent and fretted ormolu work insets. With Turkish numerals on the clockface and two additional dials on the faces relating to musical chimes. *90.675. Kent, England. Sep. 1 '90.

Folk Art

1733 RIDDLE, Hannah. American, 19th century. Coverlet, 1870. Embroidered felt, velvet, and wool. 196.0 x 193.0 cm. Dated. Made in Woolrich, Maine. *90.615. New York, NY. Aug. 21 '90. *Reward.*

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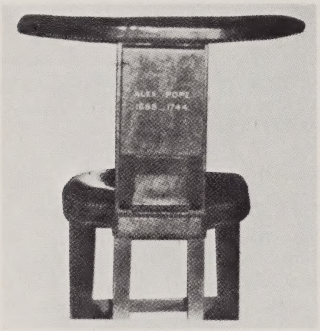

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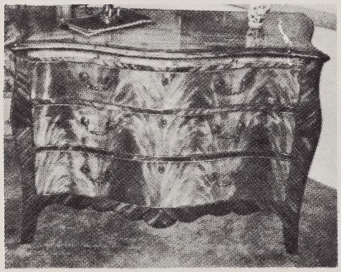

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Furnitures, Accessories

1734 BURGES, William (1837-81). English, 19th century. Table. Inlaid with ivory. 76.2 x 81.3 x 33.0 cm. *90.598. London, England. Oct. 3 '90. *Reward.*

1735 English, 18th century. Library chair. Wood. Believed to have belonged to Alexander Pope. Inscribed: Alex. Pope 1688-1744. *90.595. Stanton Harcourt, England. Sep. 20 '90.

1736 English, 18th century. Serpentine three drawer commode. Mahogany. *90.655. London, England. Sep. 1 '90. *Reward.*

Glass

1737 ARGY-ROUSSEAU. French, 19th century. Lamp. Blue glass with wrought iron base and top. Ht. 35.0 cm. 90.610.12. Lutry, Vaud, Switzerland. Dec. 31 '89.

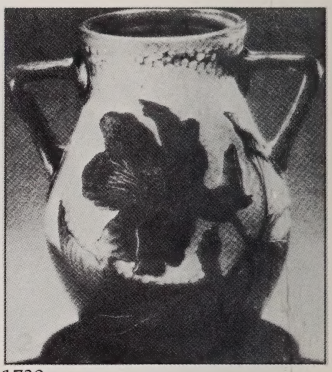
1738 ARGY-ROUSSEAU. French, 19th century. Vase. *Picking Apples.* Glass. Ht. 24.1 cm. With three girls in red and purple, three apple trees with black trunks, engraved with Greek designs. *90.610.9. Lutry, Vaud, Switzerland. Dec. 31 '89.

1739 DAUM FRÈRES, Nancy. French, 20th century. Vase, with clematis and buds. Pale and dark red moulded, "hammered" glass. Ht. 15.0 cm. Signed: Daum/Croix de Lorraine/Nancy. *90.610.2. Lutry, Vaud, Switzerland. Dec. 31 '89.

1740 DECORCHEMONT, François-Émile (1880-1971). French, 20th century. Vase. Mottled green and purple glass. Ht. 10.0 x diam. 15.0 cm. 90.610.7. Lutry, Switzerland. Dec. 31 '89.

1741 GALLÉ, Émile (1846-1904). French, 19th century. Lamp with daisies. Yellow and blue glass. Ht. 32.0 cm. Signed: Gallé. *90.610.1. Lutry, Vaud, Switzerland. Dec. 31 '89.

1742 GALLÉ, Émile (1846-1904). French, 19th century. Vase with purple irises. Opalescent moulded glass mounted on a wrought iron base. Signed: Gallé. *90.610.4. Lutry, Vaud, Switzerland. Dec. 31 '89.



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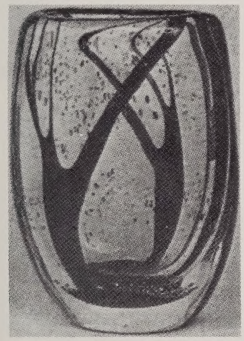

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1743 GALLÉ, Émile (1846-1904). French, 19th century. Vase, with blue flowers. Ht. 12.0 cm. Signed: Gallé. *90.610.5. Lutry, Vaud, Switzerland. Dec. 31 '89.

1744 GALLÉ, Émile (1846-1904). French, 19th century. Vase, with daisy, poppy, and leaves. Amber molted glass. With some shades of purple, red, white, and silver. Signed: Gallé. *90.610.3. Lutry, Vaud, Switzerland. Dec. 31 '89.

1745 KOSTA GLASBRUK. Swedish, 20th century. Vase. Signed: Kosta Lu 2011. *90.652.1. London, England. Apr. 1 '90.

1746 MÜLLER FRÈRES, Croismare. French, 20th century. Chalice with a dark blue flower. Blue glass. Ht. 15.0 cm. Worked with a buff wheel. 90.610.13. Lutry, Vaud, Switzerland. Dec. 31 '89.

1747 MÜLLER FRÈRES, Croismare. French, 20th century. Vase. Yellow glass. Ht. 12.0 cm. With various decoration. 90.610.8. Lutry, Vaud, Switzerland. Dec. 31 '89.

1748 MÜLLER FRÈRES, Croismare. French, 20th century. Vase with chrysanthemums. Dark brown glass. Ht. 40.0 cm. Worked with a buff wheel. 90.610.10. Lutry, Vaud, Switzerland. Dec. 31 '89.

1749 MÜLLER FRÈRES, Croismare. French, 20th century. Vase, with flowers. Dark brown glass. Ht. 45.0 cm. Transparent top decorated with a sun. Worked with a buff wheel. 90.610.11. Lutry, Vaud, Switzerland. Dec. 31 '89.

1750 MÜLLER FRÈRES, Croismare. French, 20th century. Vase. *Autumn Leaves.* Pale blue, white, yellow, and brown glass. Ht. 14.0 cm. With cobalt insertions, knife-engraved. *90.610.6. Lutry, Vaud, Switzerland. Dec. 31 '89.

1751 Scandinavian, 20th century. Vase. Signed: 416 Unik Thalatta Bengt Edenfalk Skrufs. *90.652.2. London, England. Aug. 1 '90.

Icons

1752 Greek. *Christ.* Painting on wood, with figure's right palm silver-plated. 100.0 x 60.0 cm. 90.624.2. Arkadia, Greece. Theft date unknown.

1753 Greek. *St. John the Baptist.* Painting on wood. 100.0 x 60.0 cm. 90.624.3. Arkadia, Greece. Theft date unknown.

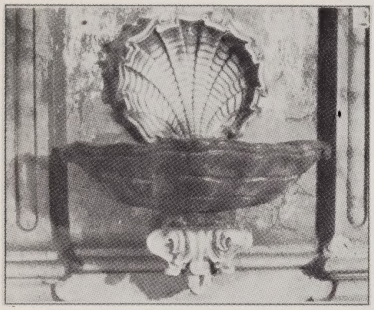
1754 Greek, 19th century. *Holy Trinity with Sts. George and Nicholas,* 1880. Tempera on panel. 35.0 x 30.0 cm. Depicting the Holy Trinity in the upper zone, St. George in the lower zone at left, St. Nicholas in the center with an unknown prelate at right. 90.625. Athens, Greece. Jun. 27 '90.

1755 KARDAMAKIS. Greek. 10 icons. Tempera on walnut panel. 20.0 x 10.0 cm. Depicting an apostle in each icon: Andrew, Peter, Simon, Mark, Matthew, Luke, Thomas, Paul, and both Jameses. 90.626. Kolymvari, Kissamos, Greece. Aug. 11 '90.

Liturgical Objects

1756 French, 17th century. Censer. Silver. With hallmarks: "L" in a diamond surmounted by a fleuron, and a pansy, a bearded head turned to the left between the numbers "2" and "9," both in an oval. *90.622.2. Albi, France. Nov. 9 '89.

1756



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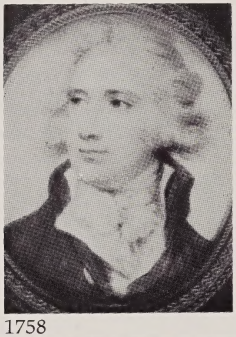


1758

1759

1760

1757 Italian, 18th century. Holy water basin. Marble. *90.608.2. Naples, Italy. Oct. 9 '88.

Miniatures

1758 COSWAY, Richard. English;, 18th century. *A Son of the 1st Earl of Roden.* Wearing a dark coat and elaborately-tied white stock. *90.633.2. Newcastle, Northern Ireland. Feb. 7 '90.

1759 English, 18th century. *Portrait of a Woman,* ca. 1700. Oil on copper. Approx. ht. 7.5 cm. *90.657.1. Rochester Row, England. Sep. 1 '90.

1760 English, 18th century. *Portrait of a Woman,* ca. 1700. Oil on copper. Approx. ht. 7.5 cm. *90.657.2. Rochester Row, England. Sep. 1 '90.

1761 HONE, Horace. English, 18th century. *A Son on the 1st Earl of Roden,* 1787. Wearing a dark jacket with large buttons and a white stock. *90.633.5. Newcastle, Northern Ireland. Feb. 7 '90.

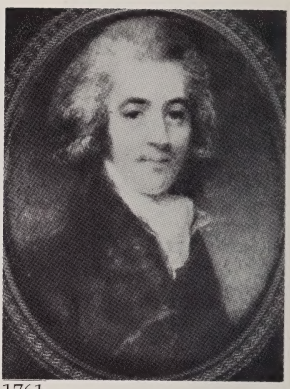
1762 JAGGER of Bath. English, 18th century. *Juliana Anne, Countess of Roden.* With dark ringlets and wearing a lace trimmed gown. *90.633.1. Newcastle, Northern Ireland. Feb. 7 '90.

1763 PAILLOU, Peter. English, 18th century. *Grace, Countess of Clanbrasil,* 1787. Wearing a cap and ruffled gown. Signed and dated. *90.633.4. Newcastle, Northern Ireland. Feb. 7 '90.

Objects of Art

1764 English, 18th-19th century. George III oval tea caddy. Wood with painted decoration. Patch cut in around the lock. *90.656.2. West Midlands,England. Sep. 12 '90. *Reward.*

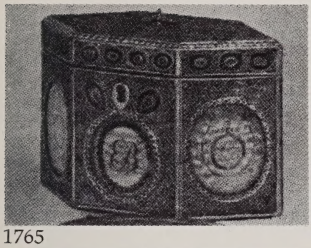
1765 English, 18th-19th century. George III six-sided tea caddy. With panels of curled paperwork, the center panel monogrammed: E.B. and the corners restored. *90.656.3. West Midlands, England. Sep. 12 '90. *Reward.*



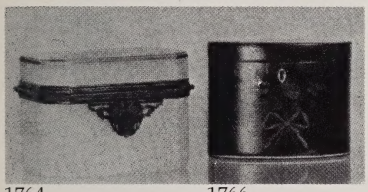
1761

1762

1763

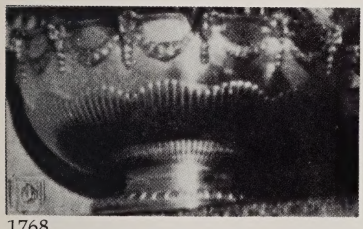


1765

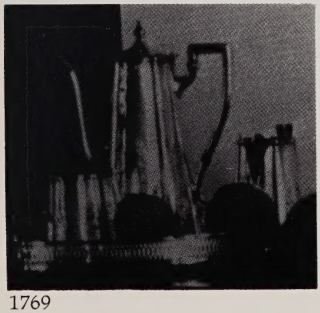


1764 1766

1767



1768



1769

1766 English, 19th century. Tea caddy. White opaque glass. *90.656.1. West Midlands. England. Sep. 12 '90. *Reward.*

Silver

1767 English, 18th century. Outer case of a verge watch, 1791. Silver. With London hallmarks. *90.653. England. Aug. 1 '90.

1768 European, 19th century. Punch bowl. Silver. Ht. 21.0 x diam. 40.0 cm. Upper edge decorated with rams' heads. *90.620.1. Mex, Vaud, Switzerland. Sep. 10 '89.

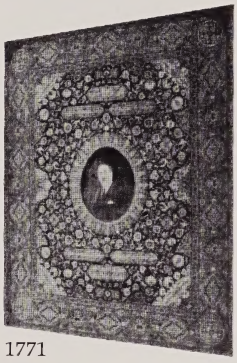
1769 MERIDEN BRITANNIA Co. American, 20th century. Five piece tea and coffee service. Silver. Waste bowl ht. 7.9 cm., 5.14 troy ounces; creamer ht. 10.4 cm., 7.12 troy ounces; sugar bowl with lid ht. 12.7 cm., 9.54 troy ounces; coffee pot with ivory insulators ht. 27.6 cm., 24.1 troy ounces; teapot with ivory insulators ht. 22.5 cm., 20.5 troy ounces. With scroll and floral repoussé design and reeded bands. Meriden Brittania Co. no. 763. *90.649. New Albany, IN. Sep. 8 '90.

Tapestries, Textiles

1770 AUBUSSON Tapestry Factory. French, 18th century. Tapestry. Approx. 224.0 x 414.0 cm. Depicting an idyllic scene with classical figures and dog engaged in a chase, with buildings and trees and the distinct appearance of a shadowy figure to the right, with a scroll border. In pale shades of blue, yellow, beige, green, and ivory. *90.642. Dorking, England. Jun. 20 '90. *Reward.*

1771 Persian, 20th century. Tabriz carpet. Wool. 300.0 x 250.0 cm. Central medallion with a portrait of Empress Farah Diba's father. 2,000,000 knots per sq. m., with Persian inscriptions in cartouches. *90.665. Geneva, Switzerland. Dec. 29 '89.

1770



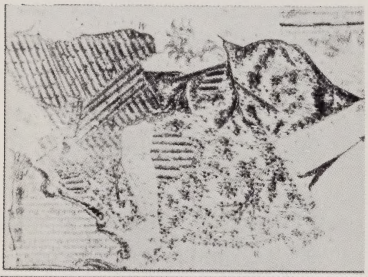
1771

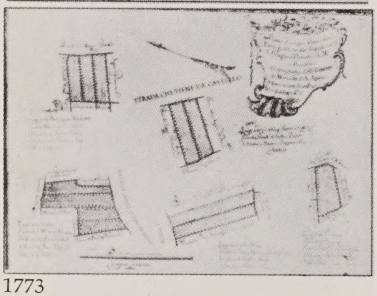
1772

1772 Persian, 20th century. Tabriz carpet. Handwoven cotton, wool, and silk. Predominantly yellow central medallion depicting three men and two women having a picnic. Oval medallions in each corner depicting temples and mosques, with a medallion in the center of each of the shorter sides depicting a couple embracing and medallions in the main border with men's portraits. *90.666. Bad Wörishofen, Germany. Oct. 3 '89.

Books, Documents, Manuscripts, Maps

1773 ST. AGATA DI FIRENZE. Italian, 18th century. Antique maps from *Piante dei Beni Del. Ven. Monastero di S. Agata di Firenze.* 1754. 59.0 x 77.5 cm. 11 maps stolen from the volume. *90.629. Florence, Italy. Dec. 30 '88.





1773

1774

1776

Egyptian

1774 Late New Kingdom. Bas-relief. Limestone. 70.0 x 74.0 cm. The upper part depicting a king wearing a crown with a snake on his forehead and carrying a pot in his left hand. *90.607. Tuna el-gebel, Egypt. Oct. 1 '89.

Pre-Columbian

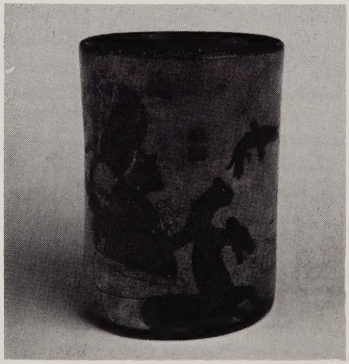
Guatemalan

1775 MAYA. Tikai (Mundo Perdido), Peten. Late classic: 750-800. Cylinder vase with three figures and jaguar. Polychrome clay. Ht. 13.3 cm. Black, tan, red, and pink on cream. *90.661.2. La Jolla, CA. Aug. 23 '90.

Mexican

1776 Colima. Twisting Shaman, ca. 100 B.C. - 250 A.D. Polychromed ceramic. Ht. 36.2 cm. Seated figure, legs to the side, holding an eccentric flint in each hand, with incised facial features, wearing ridged projecting headdress, circular earrings and necklace, and close-fitting tunic. Painted with areas of deep brownish-orange and tan. The top of the head being a spout, indicating a ceremonial vessel. *90.599. New York, NY. Sep. 12 '90. *Reward.*

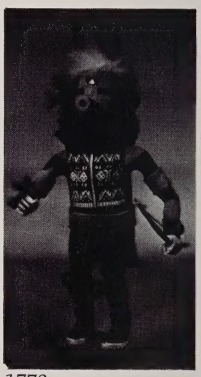
1777 OLMEC. Veracruz. Gulf Coast. Were-Jaguar axe, ca. 1100-800 B.C. Stone. Ht. 21.6 cm. *90.661.1. La Jolla, CA. Aug. 23 '90.



1775

American Indian

1778 HOPI. Kachina doll. *Piokot.* Polychromed wood with feathers, felt, and wool yarn. Ht. 23.0 cm. With name of carver inscribed under base in ballpoint or marker, and a white cardboard identification tag attached with white yarn and inscribed with no. 97. *90.648. Lichtaart (Kasterlee), Belgium. Sep. 8 '90.



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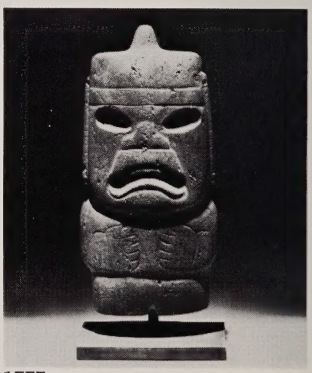

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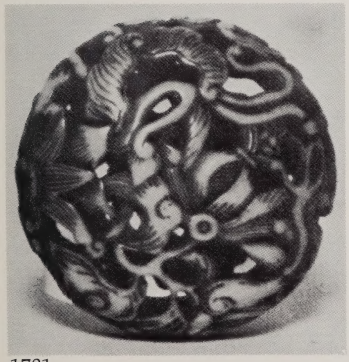

1781

1784

Chinese

1779 20th century. Two vases. Ivory. Ht. 15.0 cm. *90.609.1. Brussels, Belgium. Sep. 11 '89.

Japanese

1780 Manjo. *A Dragon.* Ivory. *90.609.17. Brussels, Belgium. Sep. 11 '89.

1781 Manjo. *Foliage.* Ivory. *90.609.14. Brussels, Belgium. Sep. 11 '89.

1782 Netsuke. *A Badger Drinking Saké.* Ivory. *90.609.19. Brussels, Belgium. Sep. 11 '89.

1783 Netsuke. *Daikuku and a Disguised Rat.* Ivory. *90.609.3. Brussels, Belgium. Sep. 11 '89.

1784 Netsuke. *A Dog and Puppy.* Ivory. *90.609.25. Brussels, Belgium. Sep. 11 '89.

1785 Netsuke. *Falcon on a Branch.* Ivory. *90.609.23. Brussels, Belgium. Sep. 11 '89.

1786 Netsuke. *Fisherman Dancing on One Foot, Holding His Catch.* Ivory. *90.609.8. Brussels, Belgium. Sep. 11 '89.

1787 Netsuke. *Hannya, the Dragon-woman, Sitting on a Bell.* Ivory. *90.609.9. Brussels, Belgium. Sep. 11 '89.

1788 Netsuke. *Hannya, the Dragon-Woman, Winding Herself around a Bell.* Ivory. *90.609.10. Brussels, Belgium. Sep. 11 '89.

1785

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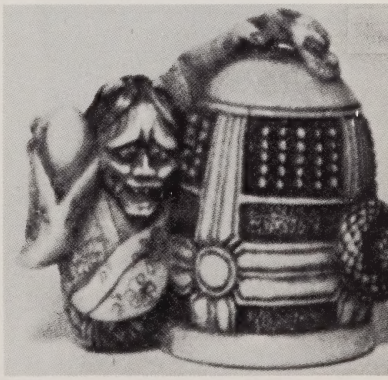

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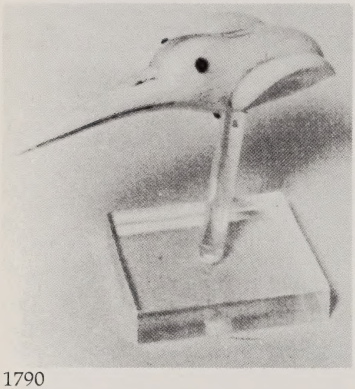

1790

1791

1789 Netsuke. *Hotei and Fukurukuju, Gods of Happiness.* Ivory. *90.609.2. Brussels, Belgium. Sep. 11 '89.

1790 Netsuke. *Kingfisher.* Ivory. *90.609.6. Brussels, Belgium. Sep. 11 '89.

1791 Netsuke. *Monkey Holding a Piece of Fruit.* Ivory. *90.609.22. Brussels, Belgium. Sep. 11 '89.

1792 Netsuke. *Monkey Holding Two Smaller Monkeys.* Ivory. *90.609.24. Brussels, Belgium. Sep. 11 '89.

1793 Netsuke. *Monster Holding an Egg from which an Oni Emerges.* Ivory. *90.609.27. Brussels, Belgium. Sep. 11 '89.

1794 Netsuke. *Pilgrim with a Bag on His Shoulder.* Ivory. *90.609.18. Brussels, Belgium. Sep. 11 '89.

1795 Netsuke. *Pilgrims.* Ivory. Approx. ht. 15.0 cm. In the form of a phallus carrying a smaller phallus on its back. *90.609.13. Brussels, Belgium. Sep. 11 '89.

1796 Netsuke. *Samurai before a Tree.* Ivory. *90.609.4. Brussels, Belgium. Sep. 11 '89.

1797 Netsuke. *Saruma Washi, the Monkey Trainer.* Ivory. *90.609.26. Brussels, Belgium. Sep. 11 '89.

1798 Netsuke. *Three Figures Drinking Saké before a Cauldron.* Ivory. *90.609.5. Brussels, Belgium. Sep. 11 '89.

1792

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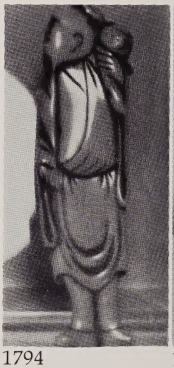
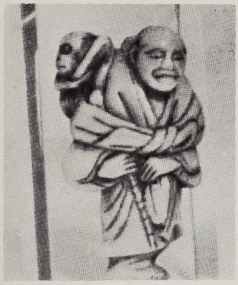


1794

1795

1796

Miscellaneous Objects



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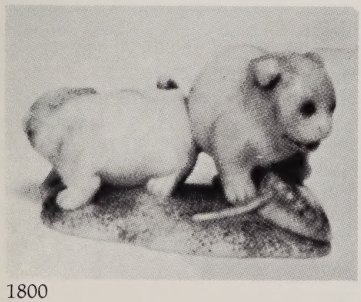


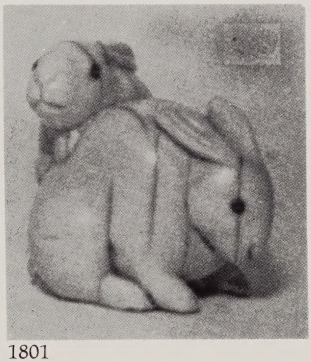
1800

1799 Netsuke. *Two Monkeys.* Ivory. *90.609.20. Brussels, Belgium. Sep. 11 '89.

1800 Netsuke. *Two Puppies.* Ivory. *90.609.21. Brussels, Belgium. Sep. 11 '89.

1801 Netsuke. *Two Rabbits.* Ivory. *90.609.12. Brussels, Belgium. Sep. 11 '89.

1802 SHU RA KU. Manjo. Ivory. *A Siren Clasped by an Octopus* on recto and *A Tea Set* on verso, *90.609.15. Brussels, Belgium. Sep. 11 '89.



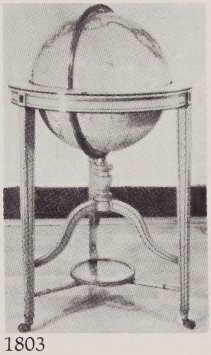
1801

1802

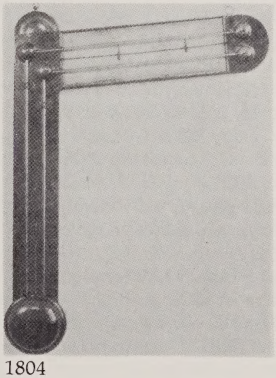
Scientific Instruments

1803 CARY, J. and W. English, 19th century. Standing terrestrial globe, 1815. Satinwood. Daim. 54.0 cm. With three chamfered legs inlaid with ebony stringing and terminating in brass castors with a compass held by turned rods at the base of the stand. Dated, and corrected to the year 1831. Stolen with a pair of Newton table/library globes, 1851. *90.578. London, England. Jun. 24 '90. *Reward.*

1804 HOWORTH, Charles. English, 19th century. Diagonal barometer. Mahogany frame. Two stolen, marked with inventory nos. 17/32a and 17/32b. Made in Halifax. *90.554. Bradford, England. Sep. 12 '90.



1803



1804

Cumulative Index 1990

Key

Jan. 1-187
Feb./Mar. 188-322
Apr. 323-493
May 494-679
Jun. 680-950
Jul. 951-1139
Aug./Sep. 1140-1300
Oct. 1301-1451
Nov. 1452-1603
Dec. 1604-1804

Achaemenid 311
Adriaenssen, A. 1186
African
  Sculpture 488, 1594
  Ivories 1129
  Musical Instruments 1595
Afro-Portuguese
  Ivories 1129
Aglio, A. 1031
Agooch, R. 49
Aitken, R. I. 100
Allen, H. 1619
Allen, H. E. 1353, 1619
American
  Paintings, Pastels, Mixed Media Works, Watercolors 1-17, 188-95, 323-28, 494-503, 951-60, 1140-47, 1301-19, 1452-60, 1604-09
  Photographs 1206, 1500-10, 1713
  Prints, Drawings 76-77, 256-58, 409-15, 539-47, 1040-46, 1385-86, 1511-24
  Sculpture 100, 271, 436, 549, 1086-93, 1232-34
  Ceramics, Pottery, Porcelain 121
  Clocks, Timepieces, Watches 597
  Folk Art 145-47, 303-4, 470, 1316-19, 1733
  Furniture, Accessories 1116
  Glass 1429
  Silver 164, 167, 1125, 1769
  Tapestries, Textiles 651
  Arms, Armor 679
American Indian 1778
  Jewelry 1130
Anderson, R. 188-89
Andrews 571
Ansamo, G. 1221
Ansdell, R. 213
Antwerp, School of 220
Appel, K. 355-56
Argentinian
  Paintings, Pastels, Mixed Media Works, Watercolors 329
Argy-Rousseau 1737-38
Arms, Armor 679, 1601-03
Askenazy, M. 1301
Assiniboin Indian 1293
Aubusson Tapestry Factory 649-50, 1170
Austrian
  Paintings, Pastels, Mixed Media Works, Watercolors 196-200, 504-09, 1148
  Prints, Drawings 416, 1525-26
  Sculpture 272-80, 437-41, 550-56, 1235
  Clocks, Timepieces, Watches 297-98, 572
  Liturgical Objects 307, 624-25, 1267
  Metals 1271-72
Austrian?
  Paintings, Pastels, Mixed Media Works, Watercolors 201-4
  Clocks, Timepieces Watches 573
Azzolini, G. B. 1473-84

Bacon, F. 1052
Balink, H. C. 193
Ball, W. W. 990-91
Barlow, F. 39
Barwise, J. 574
Baselitz, G. 1057-58
Bassano, J. 535
Bastert, N. 975-77
Bateman, R. 962
Batoni, P. G. 1201
Bayeu 253
Bazzanti, P. copy after Antonio Canova 453
Beal, G. 955
Beatty, D. 1452-59
Beaufort-Hoeufft, A. J. de 1658-61
Beauvais, Tapestry Factory 1274
Belgian
  Paintings, Pastels, Mixed Media Works, Watercolors 18-21, 330-35, 961, 1320-24
  Photographs 1037-38
  Sculpture 1094-97, 1391-93
  Candlesticks, Candelabra, Lamps 1404
  Ceramics, Pottery, Porcelain 120
  Ivories 1435
  Liturgical Objects 1436
Belizio, P. de 1472
Benson, A., School of 1008
Ber, A. van 37
Berchem, N. 221
Bercovitch, A. 205
Bergman, O. 1084-85
Berthelsen, J. 1640
Berthot, J. 1040
Beverloo, C. G. 357, 980, 1051
Bianchi, C. 236
Bibiena, G. G. 1549
Blackfoot Indian 1294
Blanchard, J. 1642
Bloemaert, A. 341, 1338
Blood Indian 1295
Boddington, H. J. 1620
Boelema de Stomme, M. 342, 1339
Boermans, J. 152
Boissière, J. M. 1013-14
Bolomey, B. S. 1036
Bonington, R. P. 214
Books, Documents, Manuscripts 168, 652-68, 1447-50, 1773
Borrow, W. H. 1621
Botero, F. 282, 1394
Boucher, F. 1274
Boudin, E. L. 1015-18
Bough, S. 992
Boullier, A. 1124
Boulware, B. 121
Bout, P. 54
Bow Pottery Factory 1107, 1723
Brandt, J. von 74
Braque, G. 528-30
Brassou, L. 1238-39
Brazilian
  Paintings, Pastels, Mixed Media Works, Watercolors 1149-50
Breakspeare, W. A. 1622
Breanski, G. de 993
Brekelenkam, Q. G. van 1153
Briot, F. 165
Brown, A. D. 956
Brown, G. L. 190
Bruchon, E. 108
Brueghel, J. 369, 1355
Brueghel, J., School of 370, 1356
Bruvel, G. 95
Brysons, P. 1726
Bunker, D. M. 951
Burges, W. 1734
Burmese
  Sculpture 489

Burrell, M. 469
Buscaglia-Guillermety, J. 1086
Bussar, S. 575
Butler, H. A. 329
Byzantine
Jewelry 918
Glass 940-50

Caenen, T. 1672-73
Calder, A. 1087
Cambodian
Sculpture 490-91
Canadian
Paintings, Pastels, Mixed Media Works, Watercolors 22-25, 205-07, 336-39, 510-11, 962-64, 1151-52, 1325-37, 1461
Prints, Drawings 78-80, 417-24, 1047-49, 1387, 1527
Sculpture 101-04, 118, 281, 1553-54
Folk Art 469
Canadian Indian 1293-98
Candlesticks, Candelabra, Lamps 119, 294, 455, 566-68, 1106, 1404
Canneel, J. 1094
Canu, Y. 1664-65
Cao-Dali 26-27
Carcassi, L. and T. 320
Carmichael, J. W. 362, 1623-25
Carolus-Duran, C. E. A. 1662
Carona, C. da 1399-1400
Carr, E. 1325
Carr, T. 1198
Carreno, J., de M. 250
Cary, J. and W. 1803
Cassatt, M. 76, 1385
Casson, A. J. 1327, 1527
Castaneda, F. 1242
Casteelen, J. G. 349
Casteels, Style of 1468
Catlin, G. 539-41
Cellier, G. 576
Ceramics, Pottery, Porcelain 120-126, 295-96, 456-57, 569, 1107, 1244-45, 1405-06, 1299, 1556-58, 1723-25
Cerruti, M. 1681
Ceruti, G. 1689
Chagall, M. 377, 1065-72, 1222-26, 1529-47
Chelsea Porcelain Factory 569, 1556
Chen Laolian 1131

Chinese
Paintings, Pastels, Mixed Media Works, Watercolors 26-27, 340, 1131-32, 1134-36, 1138
Sculpture 319, 675-76
Ceramics, Pottery, Porcelain 493, 1137, 1299, 1596
Enamels 1251
Furniture, Accessories 1597
Glass 677
Gold 1255
Ivories 1133, 1266, 1779
Metals 492
Chinese Export 1255
Chippendale, T. 1564
Clarke, F. 215
Clayton, H. 996
Clocks, Timepieces, Watches 127-144, 297-300, 458-68, 570-617, 1108-1114, 1246-50, 1407-1410, 1559-62, 1726-32
Clodion, C. M. 446
Clodion, C. M., Copy after 1397
Clothing, Costumes 1443
Clowes, H. 517
Coates, Sir F. 1175
Coburn of Yorkshire 363
Colima 1775
Colombian
Sculpture 282, 671-73, 1394
Colville, A. 78-80
Consoni, P., Attr. to 1702
Constable, J. 216
Constable, J., School of 42, 217
Corot, C. J. B. 59-60, 1019
Cosgrove, S. M. 1328
Cosway, R. 1758
Courtaya 127
Cowle, G. 128
Cowles, G. 1583
Cox, D., Sr. 1348
Cozza, F., Attr. to 1682
Cranach, L., the Elder 1670
Cranach, L., the Elder, Attr. to 1671
Crosthwaite, J. 577
Czech
Paintings, Pastels, Mixed Media Works, Watercolors 28

D'Ailly, G. 981-85
Dali, S. 431, 1073
Daniel, T. 1584
Danielis, F. 200
Danish
Silver 1571-81

Dannecker, J. H. von 451
Daubigny, C. 1188
Daum Frères, Nancy 1411-12, 1739
Daum, A. 620
Davis, C. H. 323
Dawson, M. 997-1005
De Bock, T. E. A., Attr. to 1160
De Witte 972
Decamps, A. 523
Decoene, C. 1322
Decorchemont, F. 1740
Degas, H. G. E. 374, 426-29, 548, 1717
DeGrazia, T. 498
Delacroix, F. V. E. 1362
Delacroix, M. 1469
Deleu, A. 1323
Delgrosso, J. 194
Delleani, L.? 1370
Derby Porcelain Factory 1724-25
Dietrich, A. 1027
Dimas, M. 1062
Dine, J. 1041
Diziani, G. 1690
Dolci, C., Attr. to 1683
Domenichino, D. Z. 536
Dommerson, W. R. 1626-27
Dong Qichang 1132
Dresden Faience Factory 1405, 1557
Dreux, A. de 1190
Drocourt 578
Dubreuil, P. 1039
Dufy, R. 531
Dughet, G. 1643
Dughet, G., Attr. to 1644-55
Dupré, J. 1191
Dürer, A. 1548
Dutch
Paintings, Pastels, Mixed Media Works, Watercolors 29-38, 208-11, 341-60, 512-15, 965-89, 1153-74, 1338-39, 1610-13
Prints, Drawings 81-90, 425, 1050-51, 1528, 1714
Sculpture 442-44, 1098-1100, 1236
Candlesticks, Candelabra, Lamps 119
Ceramics, Pottery, Porcelain 122, 456-57
Clocks, Timepieces, Watches 129-32 144, 299-300, 458-59, 1108
Enamels 302
Furniture, Accessories 471, 1252
Liturgical Objects 152-58, 161-63, 1268-70
Books, Documents, Manuscripts, Maps 168

Scientific Instruments 322
Dutch?
Paintings, Pastels, Mixed Media Works, Watercolors 361
Dutens, P. 579
Duveneck, F. 77, 1140
Duverger, T. E. 1363
Duvieux, H. 61
Dyck, A. van 522

Earle, L. C. 1
Egg, A. 1628
Egyptian
Sculpture 669, 1126, 1589, 1774
Ellicot, J. 580
Enamels 301-02, 1251
English
Paintings, Pastels, Mixed Media Works, Watercolors 39-48, 212-19, 362-68, 516-21, 990-1007, 1175-85, 1340-54, 1462-67, 1614-37
Prints, Drawings 91-92, 1052-56, 1207-16
Sculpture 105-06, 445, 557, 1395, 1715
Ceramics, Pottery, Porcelain 296, 569, 1107, 1245, 1406, 1556, 1723-25
Clocks, Timepieces, Watches 128, 133-36, 141, 143, 460-61, 467-68, 571, 574-75, 579-86, 595-96, 600-03, 605-08, 610, 613-14, 616-17, 1109, 1113-14, 1407, 1559-60, 1728-30, 1722
Furniture, Accessories 472-73, 618-19, 1254, 1563-65, 1734-36
Gold 1256
Miniatures 1758-63
Objects of Art 1121, 1764-66
Silver 166, 485, 1273, 1439, 1582-88, 1767
Tapestries, Textiles 1441-42
Scientific Instruments 1803-04
English or Scottish
Jewelry 1120
English?
Gold 678
Ensor, J. 18, 961
Erté, R. de T. 1243, 1721-22
Etruscan
Sculpture 1127
European
Paintings, Pastels, Mixed Media Works, Watercolors 49-53, 1638-39
Sculpture 283-85
Candlesticks, Candelabra, Lamps 294, 566
Clocks, Timepieces, Watches 462-65, 587
Silver 1438, 1768
Clothing, Costumes 1443

Farny, H. F. 952
Favier 626
Fawdery, W. 1585
Fenner-Behmer, H. 68
Fergusson, J. D. 1006
Fernandez 417
Ferretti, G. D. 231, 537
Ferrigno, L. 1204
Flegel, G. 1026
Flemish
Paintings, Pastels, Mixed Media Works, Watercolors 54-55, 220-23, 369-71, 522, 1008-09, 1186-87, 1355-57, 1468, 1640
Prints, Drawings 259-60
Sculpture 107, 1396
Flemish?
Paintings, Pastels, Mixed Media Works, Watercolors 1010-11
Flinck, G. 343
Foeken, E. van 1098-99
Folk Art 145-147, 303-04, 469-70, 1733
Fontanesi, A. 237, 1371-73
Forbes, S. A. 1197
Formara, C. 243
Foullet, P. A. 1247
Fowles, A. W. 43
Fox & Co. 1729
Fracanzani, Attr. to 232
Francis, S. 1042
Franco-Flemish
Paintings, Pastels, Mixed Media Works, Watercolors 1641
François, A. 1187
Frederic, R. 418
French
Paintings, Pastels, Mixed Media Works, Watercolors 56-67, 372-78, 523-32, 1012-25, 1188-94, 1361-66, 1469-70, 1642-69
Photographs 1039
Prints, Drawings 93-95, 426-29, 548, 1217-18, 1388-90, 1529-47
Sculpture 108-11, 446-49, 558-64, 1101-04, 1237-39, 1397-98, 1716-17
Candlesticks, Candelabra, Lamps 567-68, 1106
Clocks, Timepieces, Watches 127, 137-40, 142, 576, 578, 588-92, 598-99, 604, 609, 612, 615, 1111-12, 1131, 1247-48, 1408, 1561-62, 1726-27, 1731
Furniture, Accessories 148, 1115, 1253, 1734-36
Glass 475, 620-23, 1118, 1411-28, 1568, 1737-50
Liturgical Objects 626-38, 640, 1756
Metals 641
Objects of Art 1122
Silver 165, 1124
Tapestries, Textiles 486, 649-50, 1274, 1770
Arms, Armor 1601-02
Books, Documents, Manuscripts, Maps 652-67
Musical Instruments 169
French or English
Clocks, Timepieces, Watches 1110
French or Flemish
Paintings, Pastels, Mixed Media Works, Watercolors 1359-60
French?
Clocks, Timepieces, Watches 1249
Furniture, Accessories 148-49, 471-74, 618-19, 1115-16, 1252-54, 1563-67, 1734-36

Galiano, N., School of 321
Gainsborough, T. 1614-16
Gale, J. J. 1340
Gallé, E. 621-22, 1413-28, 1741-44
Garemyn, J. A. 1640
Garon, P. 1728
Gatti, B. 227
Gauguin, P. 1217
Gay, A. 1460
Gentileschi, A., Copy after 1684
Gerdts, M. 593
Géricault, J. L. André T. 1020
German
Paintings, Pastels, Mixed Media Works, Watercolors 68, 224-25, 379-84, 533-34, 1026-29, 1195-96, 1367, 1670-75
Prints, Drawings 1057-58, 1548
Sculpture 286-88, 450-51
Ceramics, Pottery, Porcelain 123, 125-26, 1244, 1405, 1557-58

Clocks, Timepieces , Watches 466, 593-94, 611, 1250
Ivories 151
Tapestries, Textiles 487
Arms, Armor 1603
Books, Documents, Manuscripts, Maps 1448-50
Musical Instruments 1451
German?
Glass 1117
Ghenard 331
Giacometti, D. 1555
Gioli, L. 238
Glass 475, 620-23, 940-50, 1275-82, 1284-91, 1117-18, 1411-29, 1568, 1737-51
Gobelins, Tapestry Factory 486
Gogh, V. van 1161-63
Gold 678, 1225-56
Gorham Co. 1125
Goya y Lucientes F. J., Once attr. to 1709
Goyen, J. van, Style of 1154
Graham, R. 1088
Granson, H. 1329
Gray and Constable 595
Greco El, Attr. to 249
Greco-Roman
Sculpture 680-82, 695-752
Ceramics, Pottery, Porcelain 753-911, 919-929
Attic Black Figure 753-92
Attic Red Figure 793-801
Corinthian 827-911
Hellenistic 683
Jewelry 912-18
Metals and Small Finds 930-939
Greek
Sculpture 680-752, 707, 1446, 1590
Ceramics, Pottery, Porcelain 753-930
Attic Black Figure 753-92
Attic Red Figure 793-801
Corinthian 827-911
Hellenistic 683
Icons 1119, 1258-60, 1430-32, 1569, 1752-55
Jewelry 912-18, 1447
Metals and Small Finds 930-39
Green, D. 1553
Greenaway, H. 1586
Greg 1143
Gregg, F. 596
Greux, G. M. 1192
Grineau, B. de 1365
Gros-Ventre Indian 1296
Grosz, G. 1605
Guadrone, G. 1374
Guardi, F. 1202
Guatemalan
Ceramics, Pottery, Porcelain 1776
Gurardi, Attr. to? 1219-20
Gyemant, L. 202-03

Hackenlant, C. 965-66
Hale, N. 597
Hallet, J. J. 57
Hals, F., Attr. to 967
Hamley, J. 1730
Hardy, F. D., Attr. to 1463
Harpignies, H. 94
Harrison, E. 610
Hashiguchi, G. 317
Hausenblas, J. 28
Havermaet, C. van 1183-84
Heade, M. J. 494
Hébert, R. 336-38
Heemskerk, M. J. van 1528
Heiss, J. 533
Hellenistic
Sculpture 683
Henri, C. D. 598
Hermans, A. 158
Hernandez, G. 1063
Herrenschmid, A. the Younger 1272
Herring, J. F. Jr. 518, 994
Herring, J. F. S. 1178
Hill, D. O. 44
Hilverdink, J. 1164
Hitchens, I. 1634
Höch, H. 1196
Hockney, D. 1053-55, 1207-16
Hogyuku 1133
Hojkitsu, Y. 172
Holland, J., Attr. to 995
Holm, P. 322
Homei 318
Hondecoeter, M. de 1357
Hone, H. 1761
Hopi 1778
Houpels, R. 52
Howorth, C. 1804
Hubbard, H. 325
Hubert, E. 599
Hubert, J. 600
Hugh, H. 1617
Hughes, A. 364
Hulk, J. F. S. 350
Hulst, J. van der 19
Hundertwasser, F. 416
Hungarian/French
Prints, Drawings 1059-60

Ibbotson, J. C. 1176
Icart, L. 1388-90
Icons 150, 305, 1119, 1257-1265, 1430-34, 1569-70, 1752-55
Ilbery, W. 601
Inness, G. 1141
Iranian
Sculpture 670
Ceramics, Pottery, Porcelain 295
Enamels 301
Jewelry 306, 311
Metals 310
Rugs, Carpets 643-44, 647
Irish
Paintings, Pastels, Mixed Media Works, Watercolors 1197-98, 1471
Clocks, Timepieces, Watches 577, 1409
Isenhower, C. 304
Italian
Paintings, Pastels, Mixed Media Works, Watercolors 69-73, 226-48, 385-408, 535-38, 1030-32, 1199-1204, 1368-81, 1472-99, 1676-1706
Prints, Drawings 96, 430, 1061, 1219-21, 1224, 1549
Sculpture 112-17, 289-92, 452-54, 565, 1240-41, 1399-1401, 1718-20
Candlesticks, Candelabra, Lamps 455
Ceramics, Pottery, Porcelain 124
Furniture, Accessories 149, 474, 1566-67
Liturgical Objects 159-60, 308-09, 476-84, 639, 1437, 1757
Books, Documents, Manuscripts, Maps 668, 1447, 1773
Musical Instruments 320-21, 1300
Italian?
Paintings, Pastels, Mixed Media Works, Watercolors 1382
Ivories 151, 1266 , 1435

Jackson, A. Y. 1330-34
Jagger of Bath 1762
James, D. 365-66
James, W. 1177
Jamieson, F. E. 1349
Janneck, F. C. 504-05

Japanese
Prints, Drawings 317
Sculpture 172-87
Gold 173
Inro 174-8, 1598-1600
Ivories 318, 1780-1802
Objects of Art 173, 179-80, 183-87, 1598-1600
Jarvis, W. 602
Jewelry 306, 912-18, 1120
John, A. E. 520
Johnson, E. 953
Jones, M. R. 519
Jongh, T. de 351
Juzan 1598

Kardamakis 1755
Kauffman, A. 1711
Keepfer 1410
Kelly, E. 957-58
Kennedy, S. 1232
Kerling, M. 1169-72
Khmer 490-91
Klee, P. 1712
Klimt, G. 1525
Klotz, G. 1451
Knikker, J. 358
Knip, W. A. 1173
Kobell, J. 1612
Koekkoek, H. B. 1613
Koekkoek, J. H. 352-53
Koester, A. 379, 1674
Korean
Paintings, Pastels, Mixed Media Works, Watercolors 1446
Korin, O. 180
Kosta, Glasbruk 1745
Krieghoff, C. 1326
Kroll, L. 326-27, 409-15
Kroon, G. de 302
Kuhn, W. 1302
Kyomjae Chong Son 1446

La Fargue P. C. 348
Ladd, A. C. 1089
Lalique, R. 475, 1103, 1118
Lamorinière, J. 62
Landon, C. P. 58
Landseer, Sir E. H. 367, 1464
Lara, G. 1465
Larsen, O. 1148
Laurent, C. 169
Laurent, E. 1104
Lavery, S. J. 1466
Lebasque, H. 1021, 1193
Lefebvre-Moreau, Y. 1152
Léger, F. 1470
Leighton, K. W. 195
Leighton, L. F. 106
Lely, Sir P. 516
Leslie, C. R. 1629
Levinsen, S. T. 63
Lewis, M. 1386
Li Shan 340
Lichtenstein, R. 436, 1043, 1233
Ligtelijn, E. J. 986-87
Liljefors, B. A. 254-55
Linnell, J., Attr. to 218
Little, J. 206, 963
Liturgical Objects 152-63, 307-09, 476-84, 624-40, 1436-37, 1267-70, 1756-57
Lo Iacono, G. 1496
Locatelli, A., School of 233
Loiseau, G. 1194
Lorain, C. 101
Lorenzo, F. 419
Lorrain, C., School of 1012
Lowry, L. S. 48, 1185
Lozowick, L. 1044
Lucas, L. 50
Luny, T. 40-41
Lyman, S. 420
Lynne, M. 959

Mabe, M. 1149
Macabe, J. 467, 603
Maclet, E. 1666-68
Madelain, G. 1663
Madou, J. B. 64
Magritte, R. F. G. 1037-38
Makolies, P. 288
Malet, A. 1669
Maley, A. 212
Man Ray 1206
Manders, T. 161
Manet, E. 375
Manjo 1780-81
Manship, P. 1090
March, S. 445, 1395
Marcola, M. 1691
Maris, J. H. 1165
Maris, W. 1166
Marquet, A. 532
Marsh, R. 1606
Mason, A. T. 258
Masson, H. 1461
Matisse, H. 1218, 1237
Mayan 1775
Mayer, J. G. 196
McCarthy, K. 1091
McCulloch, H. 45
Meer, P. van der 1100
Meijers, J.? 1269
Meissen Porcelain Factory 125-26, 1244, 1558
Mercier, F. 604
Mercier, P. 1189
Meriden, Britannia Co. 1769
Messina, School of, Attr. to 668
Metals 310, 641, 1271-72
Meurer, C. 2
Mew of Blandford 1113
Mexican
Paintings, Pastels, Mixed Media Works, Watercolors 1033-35
Sculpture 1242, 1775, 1777
Middleton, C. 1354
Miereveld, M. J. van 29
Mieris, F. van, the Elder 968
Mij, H. van der, Copy after 973
Miller, J. 141
Miller, K. H. 1144-46
Milton, V. M. 66
Miniatures 1758-63
Mirò, J. 97, 261-66, 1074-75, 1710
Mittertreiner, J. J. 361
Modersohn, O. 380-81
Modigliani, A. 430
Moillon, L. 56
Molinaro, D. 239
Momper, J. de 1009
Momper, J. de, Attr. to 30
Monaldi, P. 538
Montgomery, C. 499-502
Morandi, G. 244
Moreau, A. 447
Morise, M., Copy after 1398
Morizot, H. 1022
Morrice, J. W. 22
Morse, J. B. 495
Morse, S. F. B. 954
Müller Frères 623, 1746-50
Müller-Vogeler, B. 487
Munch, E. 1550
Mura, F. de, Attr. to 1692
Murillo, B. E., Copy after 1707
Musical Instruments 169, 320-21, 1300, 1451
Musin, F. 20
Myn, H. van der 210

Nadirainer, J. 287
Nasmyth, A., Style of 1462
Navajo Indian
Clothing, Costumes 674

Neapolitan School 1693, 1718-19
Neer, A. van der 1710
Nemoto Zo 1600
Nepveu, N. le 142
Nittis, G. de 1375
Node, C. 524
Nolde, E. 1675
Norwegian
Prints, Drawings 1550

Objects of Art 1121-23, 1764-66
Obleitner, J. 1235
O'Keeffe, G. 1303
Olmec 1777
O'Neill, D. 1471
O'Reilly, T. P. 960
Osborn, E. M. 47
Ouwater, I. 974

Pach, M. 1304
Pach, W. 1305-14
Page, J. 605
Paillou, P. 1763
Paladio, G. 1694
Panderma 646
Panebianco, M. 1376
Panzano, Master of 226
Parent, H. 1010-11
Parker, R. S. 421-22
Parks, C. C. 1234
Partridge, D. 510
Patini, T. 1377
Patti, T. 549
Paulus, P. 67
Pellan, A. 1335-36
Pembrook, G. 606
Perger, J. P. 276
Perino, D. G. 1678-80
Persian
Rugs, Carpets 642, 648
Tapestries, Textiles 1440, 1771-72
Pesne, A. 1361
Picasso, P. R. 98-99, 267-70, 432-35, 1076-83, 1227-31, 1551-52
Picault, E. L. 109
Pieneman, N. 31
Pik, J. G. 640
Pilot, R. W. 207
Piravand, C. S. 670
Pisis, F. de 1379
Pissarro, C. 65, 1023
Pittoni, G. B. the Younger 1061
Pleissner, O. M. 328
Plummer, W. 1587
Polish
Paintings, Pastels, Mixed Media Works, Watercolors 74
Porta, B. della, Attr. to 385
Portuguese
Sculpture 1402-03
Postiglione, L. 1378
Pott, J. L. 1179
Potter, H. 607
Potter, P., Attr. to 969
Pousette-Dart, R. 9
Poy, G. 608
Pre-Columbian
Sculpure 671-73, 1776
Ceramics, Pottery, Porcelain 1775
Implements 1777
Jewelry 316
Prud'hon, P. P. 93
Puchta, S. 1554
Puerto Rican
Prints, Drawings 1062-64
Pugin, A. W. N. 1439

Qi Bai-Shi 1134-36
Quadus, M. 1448

Raaphorst, C. 359-60
Rainer, A. 280
Ranney, W. 324
Raycend, E. 1382
Rembrandt, H. van Rijn 81-89, 344-45, 425, 1050, 1714
Renard, L. 168
Renatus, C. 1095-97
Renoir, P. A. 376, 1364
Reynolds, S. J. 1618
Ricci, F. 1369, 1485
Ricci, M. 1030
Rich, J. 678
Richard, R. 964, 1387
Richardson, M. J. 219
Richter, G. 534
Riddle, H. 1733
Rieppolt, M. 1250
Riopelle, J. 23-24, 103-04, 511, 1047-49
Rivera, D. 1033-35
Roberts, G. 25
Rodriguez, A., Attr. to 1486-87
Rogeux, A. 609
Roman
Sculpture 170-71, 312-15, 684-94, 742, 1128, 1445, 1591-93
Glass 1275-82, 1284-1291
Implements 1283
Metals 934
Romance, T. 423
Rops, F. J. V. 259-60
Rosai, O. 245, 1380
Rosenquist, J. 1045, 1315
Rot, D. 53
Rouault, G. 378
Roulley, A. and H. 143
Roussel, C. E. J. 1024
Rubens, P. P., School of 1358
Rugs, Carpets 642-48, 1440
Rungius, C. 3
Russell, C. M. 191-92, 256-57, 496, 542-44
Russell, M. 1147
Russian
Sculpture 1105, 1243, 1721-22
Icons 150, 305, 1261-65, 1570
Russian/French
Prints, Drawings 1065-72, 1222-26
Rutgers, N. 162
Ruysdael, S. van 1155
Ryn, J. van, Attr. to 55

Saedeleer, V. de 1320
Saetti, B. 246
Salicrup, F. 1064
Sarnelli, A. 234
Saura, A. 75
Savery, R. J. 1156
Saverys, A. 332-33, 1324
Scales, T. 1635
Scandinavian
Paintings, Pastels, Mixed Media Works, Watercolors 1205
Glass 1751
Schedel, H. 1449
Schelfhout, A. 978, 1167
Scherrewitz, J. 32
Schiele, E. 1526
Schmidt,W. H. 33-34
Schnorr von Carolsfeld, J. 1028-29
Schnub, J. 339
Scholder, F. 503
Scholderer, O. 1367
School of Constance, Attr. to 1195
Schulman, B. 651
Schulman, D. 988
Scientific Instruments 322, 1803-04
Scilla, A., Attr. to 1488
Scottish
Objects of Art 1123
Seerari, Attr. to 1491-92
Segantini, G. 240-42
Sell, C. 382
Sellaio, J. del 69
Serra, R. 10
Serrey-Lester, J. 424
Servaes, A. 334
Servi, L. de 1703
Shapland, J. 1007
Sharon, M. B. 1316-19

Sharp, D. 1636-37
Sharp, J. H. 4, 1142
Sheldon 1441-42
Sherbro 1129
Sherman, C. 1713
Shu Ra Ku 1802
Shuttie, Z. A. 11-17
Sicilian
  Paintings, Pastels, Mixed Media Works, Watercolors 1496-99, 1704
  Furniture, Accessories 1566-67
Sicilian School 565, 1437, 1704
Sickert, W. R. 1630
Signac, P. 525
Silver 164-67, 485, 1124-25, 1273, 1438-39, 1571-88, 1767-69
Simone, E. 454
Simons, M. 223, 512
Sioux Indian 1297-98
Sironi, M. 247, 1381
Sisley, A. 1025
Slingeland, P. C. 208-09, 970-71
Smits, J. 979
Snoeck, J. 35
South Asian
  Sculpture 1139
Sozzi, O., Attr. to 1489
Spanish
  Paintings, Pastels, Mixed Media Works, Watercolors 75, 249-53, 1707-10
  Prints, Drawings 97-99, 261-70, 431-35, 1073-83, 1227-31, 1551-52
Spencer, G. 521
Spitzweg, C. 224-25
Spode 296
St. Agata di Firenze 1773
Stark, J. 1180
Starreveld, P. 1236
Steen, J. H. 513
Stevens, A. 330, 1321
Stirnbrand, F. S. 197
Stockum, H. van 989
Storr, P. 485
Stradivari, A. 1300
Strobl, H. 506-09
Strubel, C. 610
Stubbs, G. T. 91-92
Subleyras, P. H. 372
Surrey, P. H. 1337
Suzor-Coté, M. de F. 1151
Suzuri B. 184-85
Swanevelt, H. van 346
Swedish
  Paintings, Pastels, Mixed Media Works, Watercolors 254-55
  Prints, Drawings 1084-85
  Glass 1745
Sweerts, M. 514
Swiss
  Paintings, Pastels, Mixed Media Works, Watercolors 1036, 1711-12
  Sculpture 1555
Szasz 204

Tack, A. V. 497
Tapestries, Textiles 486-87, 649-51, 1440-42, 1274, 1770-72
Tayler, J. F. 1467
Teniers, D. the Younger 222
Testa, P., Attr. to 96
Thevenet, L. 21
Thomire, P. P. 568
Thors, J. 1631
Thrupp, E. 1632
Thullier of Paris 1731
Thuroczy, J. 1450
Thwaites and Reed 1732
Tickie, M. 281
Tiffany, L. C. 1429
Tirolean School 551
Tironi, A., Attr. to 1401
Tognoni, G. 1092
Tojyu 176
Torrigiano, P. Attr. to 452
Trefler, C. 611
Troubetskoy, Prince P. 1105
Tsuba 186-87
Tunnicliffe, C. F. 1056
Turkish
  Ceramics, Pottery, Porcelain 1292
  Icons 1433-34
  Rugs, Carpets 645-46
Turner, E. 1588
Tuscan School 1676

Ukrainian
  Paintings, Pastels, Mixed Media Works, Watercolors 1383-84
Uyttenbroeck, M. van 1157

Valentinelli 1032
Van Houten, A. 1174
Van Loo 1158-59
Vasarely, V. 1059-60
Vaucher, F. 612
Velasquez, D. R. de S. y 251-52
Venetian 455
Vereda Cascajal 671
Vereda Sevilla 672
Vereda Tapias 673
Vermeer, J. 347
Vernet, C. J. 373
Vertin, P. G. 354
Viani, L. 248
Vickers, A. 1633
Vieira da Silvar, M. 1150
Villon, J. 1366
Vogeler, H. J. 383-84
Voisin, A. 1093
Vrijhof 144
Vroemen, J. 163
Vroemen, P. 1270
Vulliamy, J. 613

Wagemans, M. 335
Wall, J. 1584
Wall, W. 614
Wallace 167
Wallis, H. 1352
Walter, A. 615
Warhol, A. 545-47, 1500-24, 1545-47
Watteau, J. A. 1657
Webb, J., Attr. to 368
Weber, M. 1607
Webster, R. 1114
Wedgwood, J. 1245
Welsh
  Clocks, Timepieces, Watches 1410
White Buffalo 271
Wilde, J. 1608-09
Williams, H. J. 1620
Wilmshurst, S. 616
Windmills, J. 617
Wittkamp, B. H. A. 36
Wong, D. 102
Wright, F. L. 1116
Wyche, D. 468
Wyeth, A. 1046
Wyk, C. van 442-44
Wynants, J. 1611

Yoruba 488
Young, C. M. 6-8

Zalyvakha, P. 1383-84
Zurbaran, F., Attr. to 1708
Zwalm 211
Zwart, W. de, Attr. to 1168

Cumulative Missing Art Index, 1990

American
Paintings, Pastels, Mixed Media
Works, Watercolors
Feb./Mar. '90, pp. 26-27; Apr. '90, p. 9; May '90, p. 7; Jul. '90, p. 7; Aug./Sept. '90, p. 7
Prints, Drawings Feb./Mar. '90, p. 27; Aug./Sep. '90, p. 8

Beham, H. S. Aug./Sep. '90, p. 8
Bingham, G. C. Jul. '90, p. 7
Borein, E. Feb./Mar. '90, p. 27
Brown, J. G. May '90, p. 7
Brueghel, P., the Elder? Jul. '90, p. 6
Burlandson, A. Aug./Sep. '90, p. 7

Cals, A. F. Aug./Sep. '90, p. 7
Cassidy, G. Feb./Mar. '90, pp. 26-27
Cézanne, P. Aug./Sep. '90, p. 8
Chirico, G. de. Feb./Mar. '90, p. 11
Cranach, L., the Elder. Jul. '90, p. 6

Davies, A. B. Aug./Sep. '90, p. 7
Dürer, A. Aug./Sep. '90, p. 8

Egyptian
Sculpture Oct. '90, p. 11
Jewelry Oct. '90, p. 11
Metals Oct. '90, p. 11

Flemish
Paintings, Pastels, Mixed Media
Works, Watercolors
Jul. '90, p. 6; Oct. '90, p. 10

Foujita, T. Oct. '90, p. 11
French
Paintings, Pastels, Mixed Media
Works, Watercolors
Aug./Sep. '90, p. 7
Prints, Drawings Aug./Sep. '90, p. 8

Gaspard, L. Feb./Mar. '90, p. 27
German
Paintings, Pastels, Mixed Media
Works, Watercolors
Jul. '90, p. 6
Prints, Drawings Aug./Sep. '90, p. 8
Greek
Jewelry Oct. '90, p. 11

Italian
Prints, Drawings Feb./Mar. '90, p. 11

Japanese
Paintings, Pastels, Mixed Media
Works, Watercolors
Oct. '90, p. 11

Lexsis, A. Aug./Sep. '90, p. 8
Luks, G. B. Aug./Sep. '90, p. 7

Maryan Aug./Sep. '90, p. 8
Meissonier, J. C. Aug./Sep. '90, p. 8
Metcalf, W. L. Apr. '90, p. 9
Moran, T. Feb./Mar. '90, p. 26

Picasso, P. R. Feb./Mar. '90, p. 11
Pier Francesco, F., Attr. to.
Feb./Mar. '90, p. 11

Rubens, P. P., School of Oct. '90, p. 10

Sauerwein, F. P. Feb./Mar. '90, p. 26
Spanish
Paintings, Pastels, Mixed Media
Works, Watercolors
Feb./Mar. '90, p. 11
Stella, J. Aug./Sep. '90, p. 8

Thurber, J. Aug./Sep. '90, p. 8

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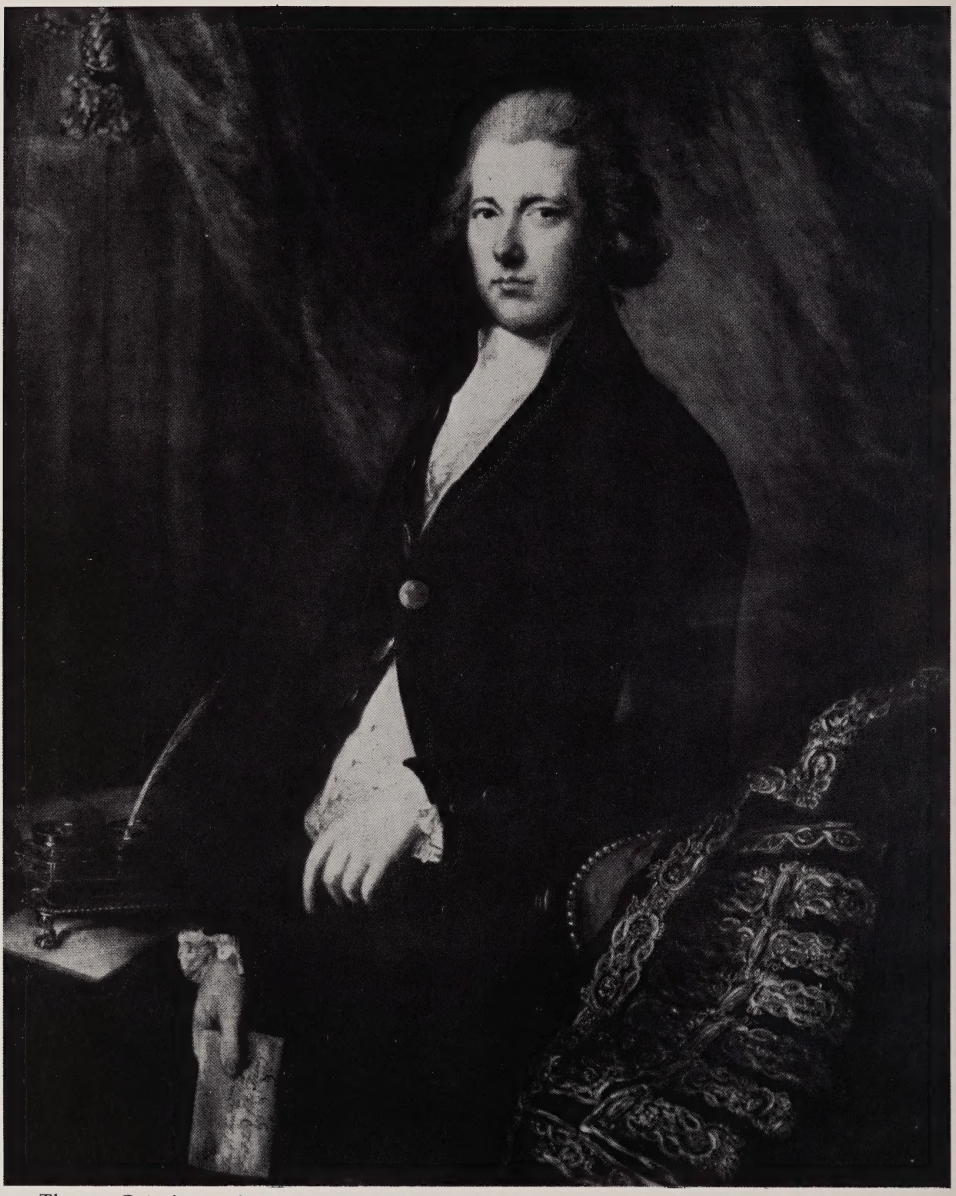

Thomas Gainsborough's Portrait of William Pitt the Younger, *stolen from Lincoln's Inn, London.*